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BY MICHAEL GROSS

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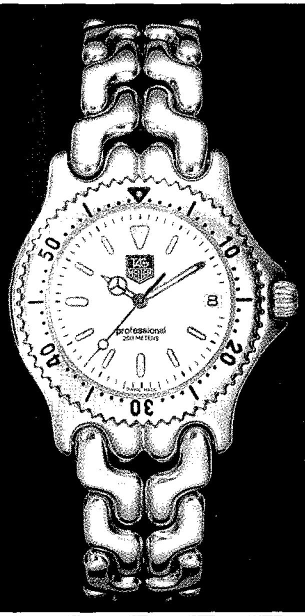

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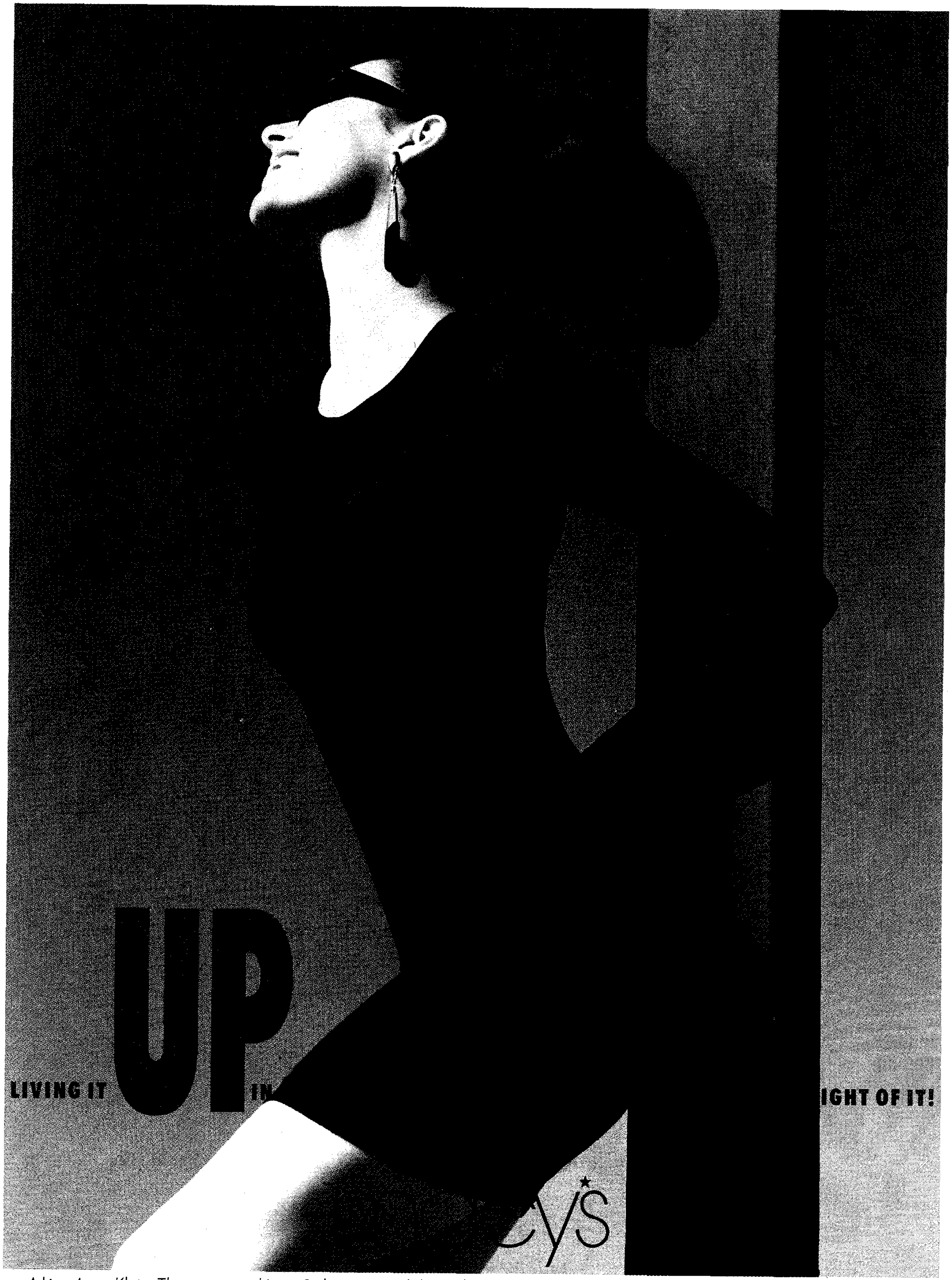

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BY MICHAEL GROSS

Meet the contenders. Far left, in a Chanel evening suit, is Elizabeth Tilberis. Fresh from England, she'll soon run *Harper's Bazaar.* Adjacent, in Geoffrey Beene beads, is Anna Wintour, empress of *Vogue.* Their weapons: forced smiles. The battleground: glossy pages. And, of course, the spoils: the world fashion crown. Tilberis is the great Hearst hope. Wintour, backed by Condé Nast, has never had a serious challenger. Their rivalry has only just begun.

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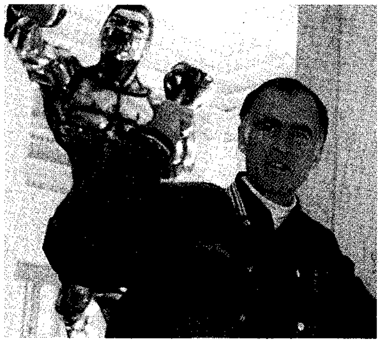
BY JOHN TAYLOR



True, he's from California. But that can't explain all that is curious about Jerry Brown. Calling him "flaky," "quirky," and "completely unconventional" misses the point. Here, John Taylor probes the chaos. Brown's campaign, in spite of itself, is more daring and original than any other candidate's. Remember, they once laughed at Goldwater and Reagan.

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Our Insatiable Critic scoured the veggie boat at New York's hot tables. Gael Greene discovered that she can be satisfied—entirely—by vegetables. A salute to things leafy, with broccoli formulas from Gillian Duffy.

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BY BERNICE KANNER

A kindly sort, Bernice Kanner decided to help the homeless. She planted herself on East 92nd Street, at one of the world's great shelters. The wards there are wild and woolly. In fact, they're absolute animals. Last year, the ASPCA tended 116,145 city pets. Many found homes. But nationwide, millions of dogs and cats ran out of luck. Here's how to adopt—and deposit.

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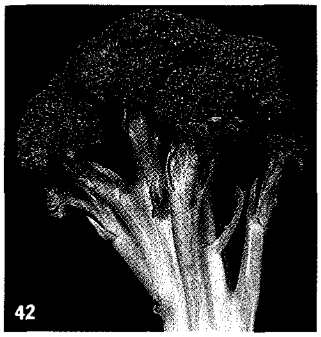

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Cover: Photograph by Mary Hilliard.
Top inset photo by Joseph Clementi.

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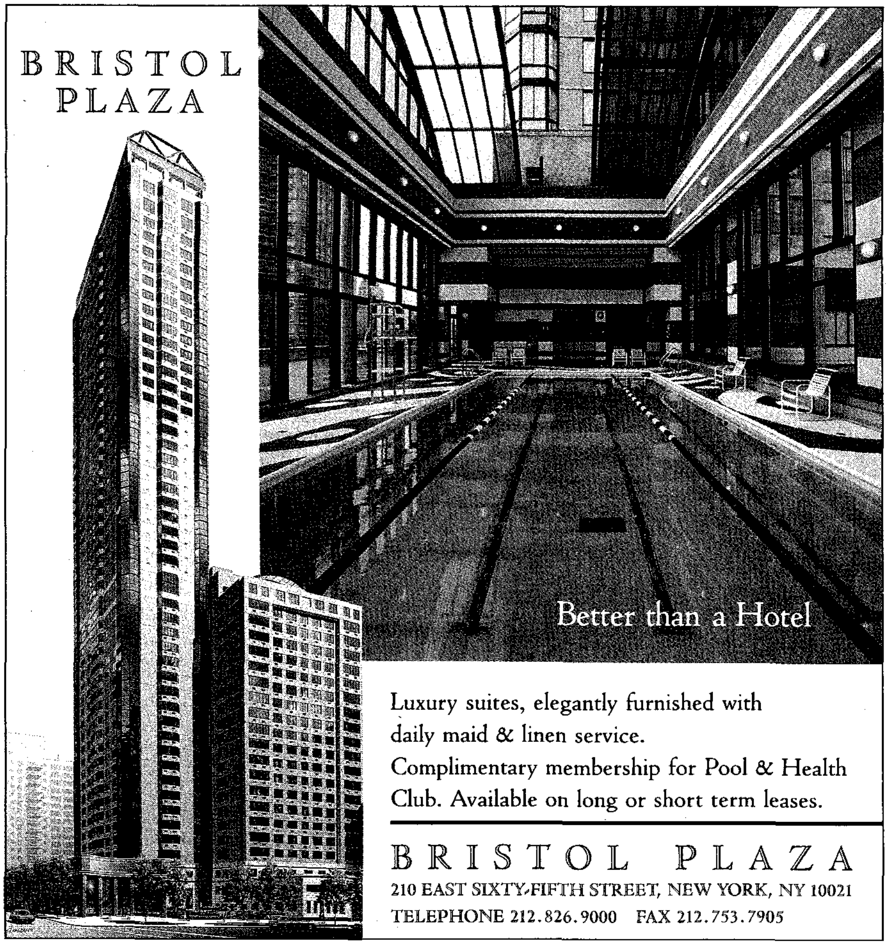
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LETTERS

Political Pundits

MANY JOURNALISTS SEEM TO TAKE A SNIDE or scornful tone when, like Christopher Byron, they write about H. Ross Perot ["The Bottom Line: Cow-Country Cuomo," April 6]. Apparently these scribes are out of touch with the feelings of many Americans who want the political process changed while preserving the Constitution. Ordinary folks do not want different sound bites or even different party stalwarts who falsely claim to be agents of change. The current crop of professional political candidates are simply not credible when they promise significant change. If the electorate believes Perot—and 50,000 phone calls per hour suggests it might—then we may be on the brink of an historic event.

Al Forman
Concord, Mass.

ROSS PEROT IS THE ONLY PERSON WHO IS addressing the crippling structural problems facing the nation. His goal is to eliminate the deficit and debt we have accumulated. We cannot solve some of our other hideous problems without first becoming fiscally sound.

Matt Donepp
Croton, N.Y.

CHRISTOPHER BYRON TAKES ONE LOOK AT Ross Perot and concludes that the devils we know are safer than this new devil. Come in, Dr. Franklin: "They that can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety." Thanks, Ben; that's exactly what we got.

Perot realizes where the nation's problems have taken root: on the factory floor. Our industries are no longer run by industrialists but by bean counters and lawyers, who might as well be asked to fix a VCR as to fix their companies. They live in a paper world, unable to understand either machines or people. Their main purpose in life is the same as our congressmen's: Hang in there until the golden parachute is ready.

Perot's electronic town hall may smack of direct democracy—a horror to congressmen—but would it not be better for pols to hear the people's voice directly than through the filters of their spin doctors? Give 'em hell, Rossy!

Max J. Schindler
Boonton, N.J.

The Good Old Days

DURING MY TEN YEARS AS A RESIDENT OF West 82nd Street, my favorite haunt and best-kept secret was the Forest and Sea restaurant on Amsterdam Avenue ["New Amsterdam," by Chris Smith and Fran Schumer, March 23]. My friends and I watched with apprehension the swarm of yuppie grazing spots rolling up the avenue and dreaded the day when we would find a ravening mob occupying our tables, attracted by a reverential "Best Bets" column in the window. It never happened, probably due to the unpretentious style and negative atmosphere of this gustatorily eclectic spot. Now my friends and I have mostly left the city, and, alas for those remaining, so has the Forest and Sea. Thanks for not mentioning it until it was too late.

Peter A. Keyes
Eugene, Ore.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Musical Notes

IN "SOUND EFFECTS" ["ON MADISON AVENUE," March 23], Bernice Kanner quotes professor David Stewart as saying, "I thought music would make ads more memorable and found that most of the time it doesn't."

"800-325-3535." I bet as you read that number, you can hear the melody. I bet you can sing it. I bet you know the product being advertised. To this day, countless people tell me that when they want to make a hotel reservation, they stop, sing the song, then dial the Sheraton number.

"Taste That Beats the Others Cold—Pepsi Pours It On." I bet you can sing that one, too. As the composer/producer of these commercials and many others, I can tell you that music *does* work. But to be remembered, the songs must have *melody*. That's how advertising messages can be drilled into the minds of the public. And each time someone catches himself singing a commercial in his head, that's a mini-airplay for the sponsor.

Alas, as advertising music has followed the trends of popular music, it has followed the American popular song right into the grave. Sing me any Grammy Song of the Year from the past ten years or so—"Sailing," "Bette Davis Eyes"—I bet the only one you can sing more than the first four bars of is this year's winner, "Unforgettable," written 41 years ago.

The products whose commercials do have melody are mostly those that have bought old songs—usually for no better reason than that the product name has the same number of syllables as the song title. Or, worse, the title becomes the advertising tag line and is so general it could be used for anything: "You Made Me Love You" or "You Do Something to Me"—makeup? A car? Preparation H? But the familiarity of these songs will get the commercial a better recall score when it goes into test.

Because music is now non-music, a study finds that "music" doesn't work.

Anne Phillips
Manhattan

Ear Ye, Ear Ye

IT'S BAD ENOUGH WHEN CRIMINALS MAKE money selling their stories to television or writing memoirs. Now they're getting free plastic surgery ["Intelligencer: Ears Looking at You, Kid," March 23]?

Hey, I'm a writer and I could use some liposuction . . . .Let's see, should I rob a bank or mug my neighbor?

Laura Numeroff
Brentwood, Calif.

Making Claims

IT IS CERTAINLY A PUBLIC SERVICE TO PROVIDE information about buying health insurance ["All About Health Insurance," by Jeanne Kassler, M.D., February 17]. However, it is not a service to encourage fraud.

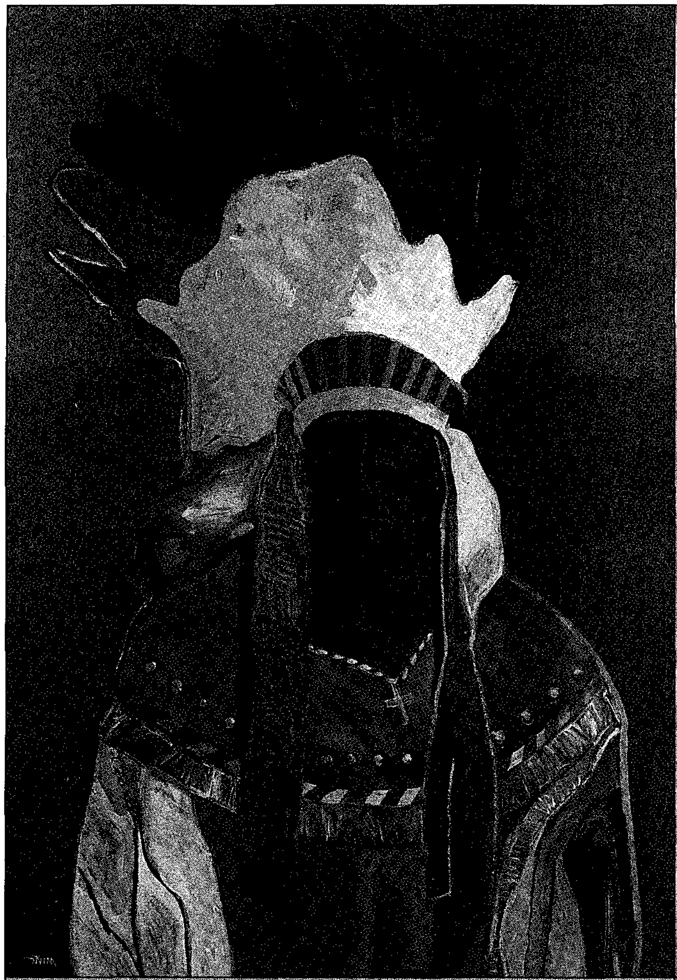
Dr. Kassler writes that a pre-existing-condition limitation cannot be imposed if the company has more than 300 employees. If the plan is self-insured, it may ignore New York's insurance law (which forbids the use of a pre-existing-condition limitation on companies with more than 300 employees). Alternatively, other states do not have such a law; if the policy is issued elsewhere, such as New Jersey, a pre-existing-condition limitation may be included.

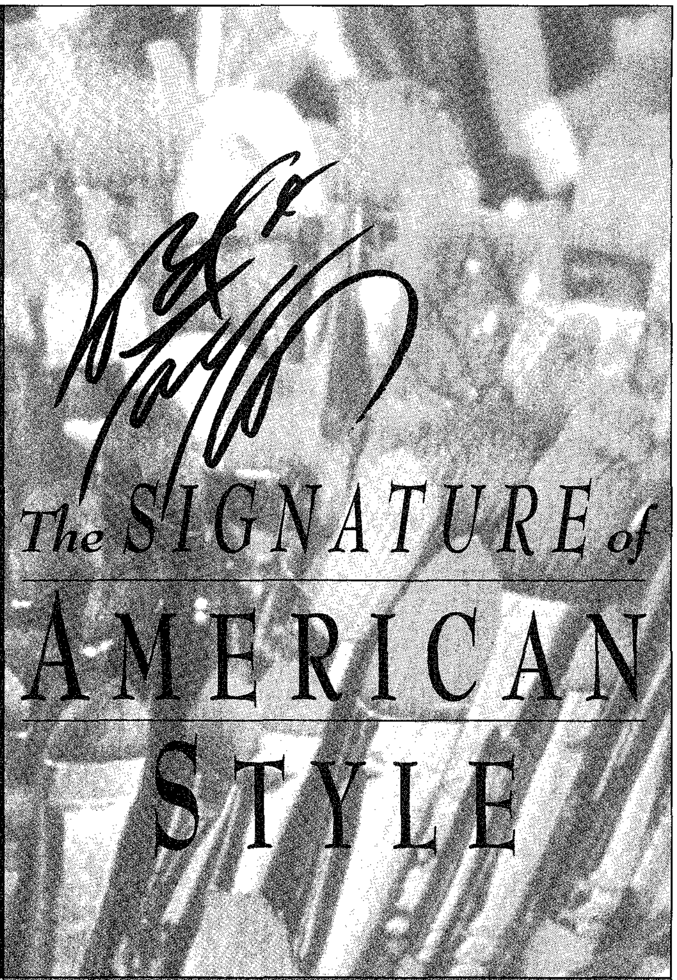
When Kassler tells people to hope "the claim gets paid out of ignorance," she is telling them to accept an unwarranted payment, which is like saying it is okay to steal. A payment made in error should be returned. In what other situation would anyone tell people to keep what doesn't belong to them? It gets worse. In Kassler's sixth item, "be prudent about filing claims," she encourages people to lie about their health. She glosses over the fact that if the insurance company finds out the individual has lied (which usually happens when the individual submits a major claim), the policy is rescinded.

Since when does *New York* Magazine promote immorality, lying, and stealing?

Diane Cummins
Mount Kisco, N.Y.

Jeanne Kassler replies: Cummins's letter underscores how technical and arbitrary health insurance has become. Insurance coverage often is set by size and location of employer rather than by rational medical decisions. Perhaps the insurance industry's power over health care without any moral mandate suggests that it is time finally to revamp the system. ▬





Come see the exciting paintings of Santa Fe artist John Nieto, in our Fifth Avenue windows April 22nd - April 29th, courtesy of J. Cacciola Galleries. His bold imagery reflects his theory, "art is not mere technical representation but communication of feelings, emotions, values & culture."

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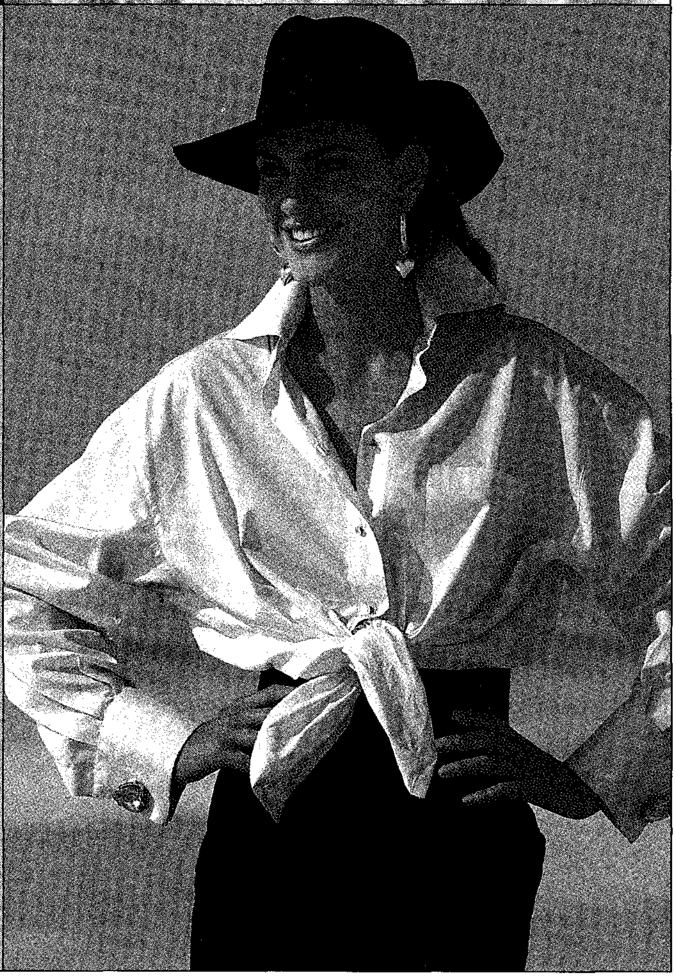
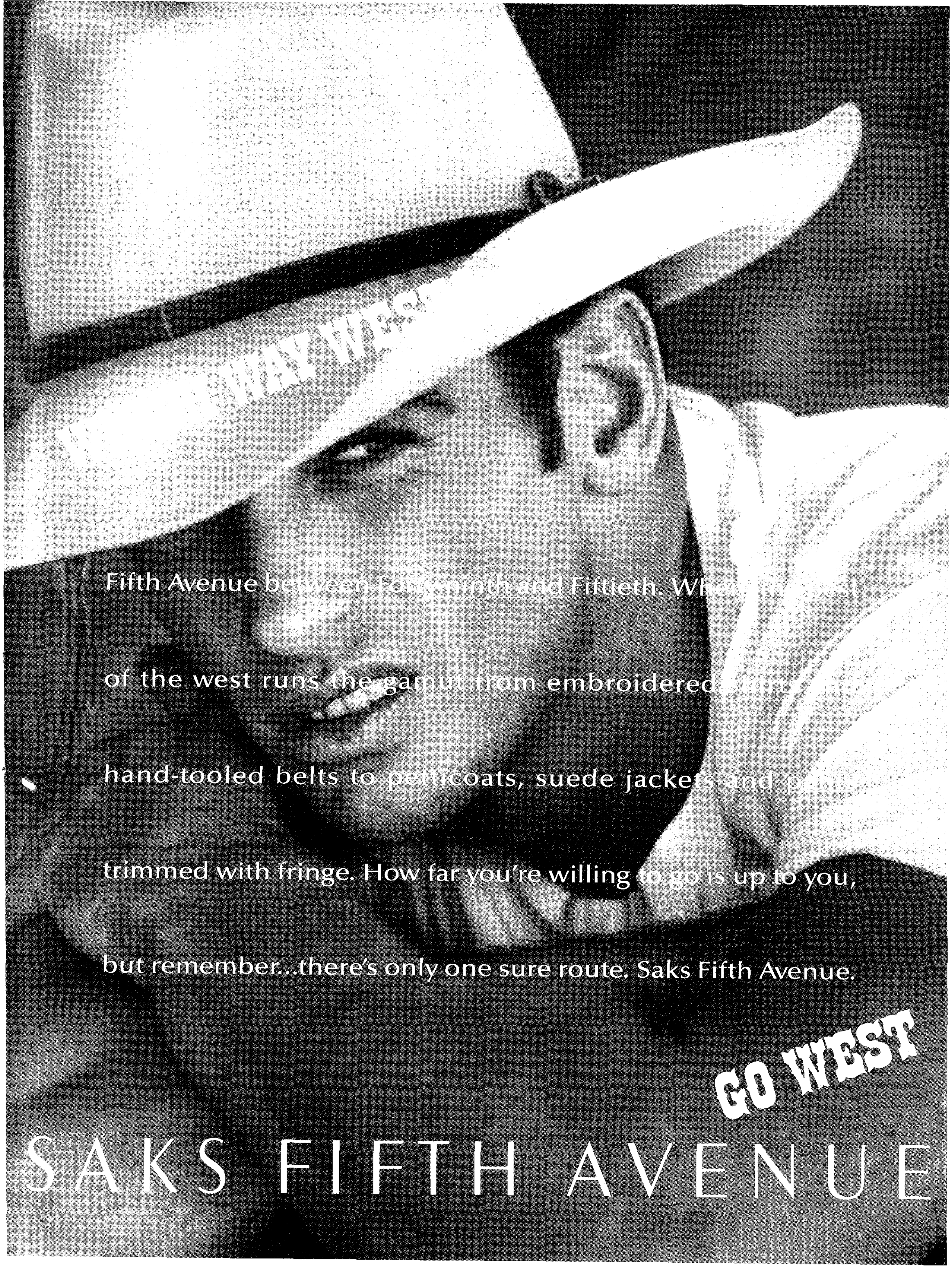


Embroidered shirt from ABS, $200.
Leather jeans with fringe from Firenze, $260.

Denim dress from Bonnie Strauss, $112.

From Bonnie Strauss: Denim workshirt, $92.
Ruffled petticoat, $92. From Broomskirts:
Rodeo skirt, $88.

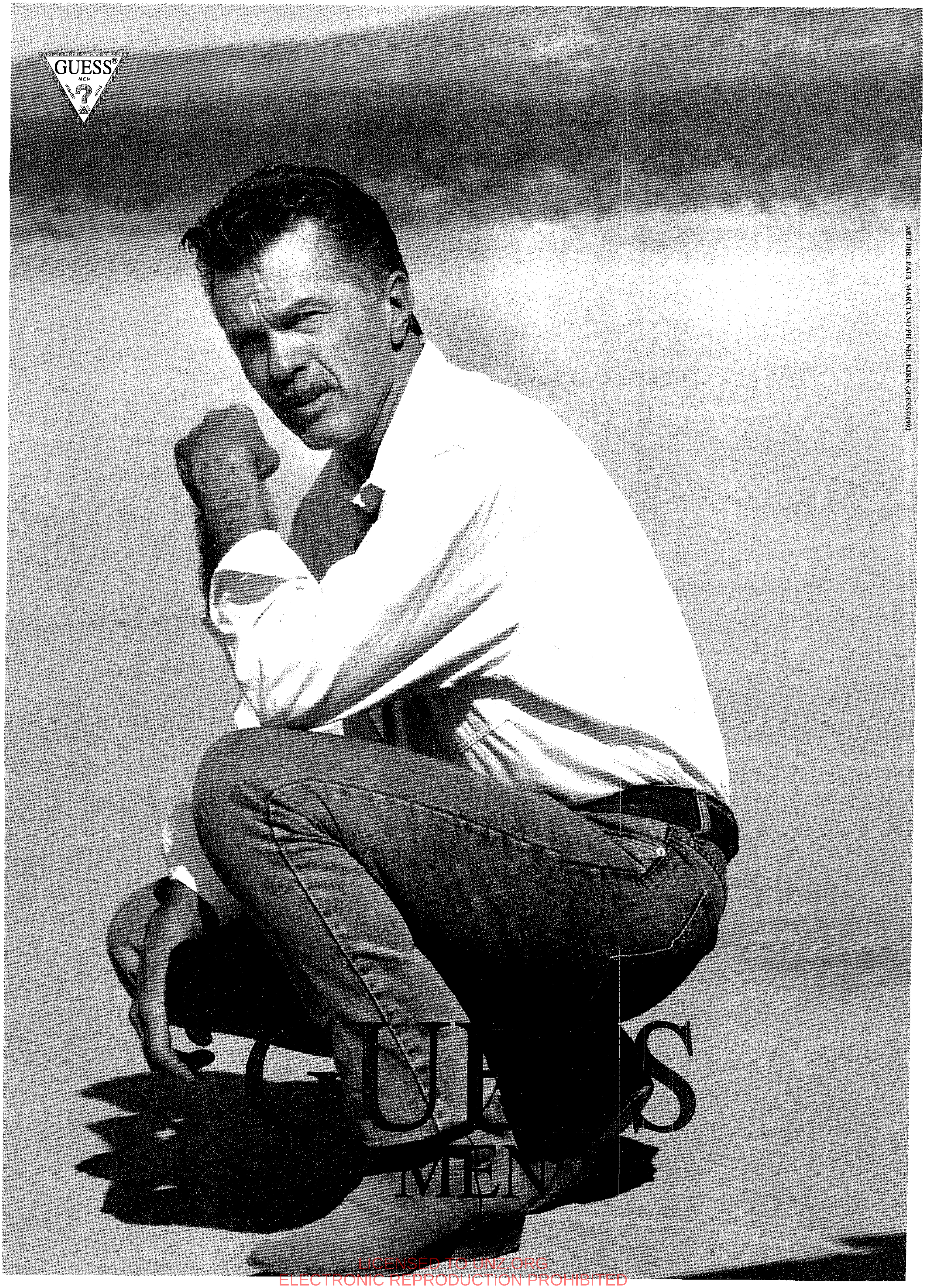
Tie-front blouse from Kenar, $50.
Gingham jeans from Ventillo, $102.



Fifth Avenue between Forty-ninth and Fiftieth. Where the best of the west runs the gamut from embroidered shirts and hand-tooled belts to petticoats, suede jackets and pants trimmed with fringe. How far you're willing to go is up to you, but remember...there's only one sure route. Saks Fifth Avenue.

SAKS FIFTH AVENUE

Go West on Five in New York at Rockefeller Center.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INTELLIGENCER

BY JEANNETTE WALLS

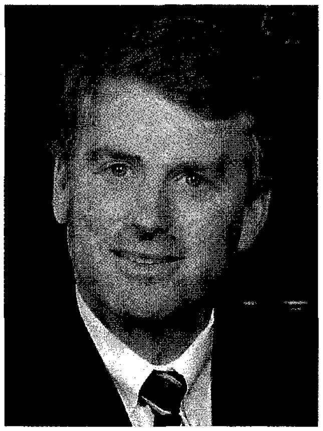
A FRONT-SEAT DRIVER?...LOADED DICE...NEW-AGE NEGOTIATIONS...HARD CANDY

QUAYLE 'AIDE' GOES AROUND IN CIRCLES

Race-car driver Rick Mears has an unlikely new credential: policy adviser to Vice-President Dan Quayle.

The four-time winner of the Indianapolis 500 met Quayle when he and the entire Marlboro Racing Team were invited to the White House last fall. "Quayle was impressed with [Mears's] spin on current events," says a source. Mears recently received a package from the special assistant to Quayle. "There were a couple of speeches—one of them on the U.S. economy," says the source. "And a note on White House stationery asking for Rick's take on the speeches."

Mears's spokesman would say only, "He has met the vice-president, but correspondence between them is private." Quayle's spokesman says, "He has a number of friends in the Indy 500.... It's his way of keeping in touch with people."

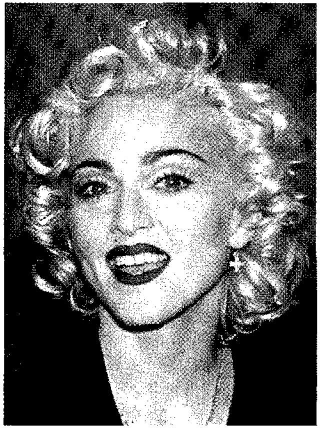


DAN QUAYLE

MADONNA GETS STERN WITH *STERN*

The world's most overexposed celebrity may sue several European magazines for publishing revealing photographs of her. The problem isn't the subject of the pictures; it's the timing. Madonna and her cohorts are being photographed by Steven Meisel for a much-publicized book on erotica. Warner had planned to publish the project, but now a spokesman "can't confirm or deny" that the company is bringing it out.

Liz Rosenberg, Madonna's spokeswoman, says she's not sure whether the offending photographs were taken by Meisel or by paparazzi. "Madonna's attorneys have taken legal action against the publications," she says, adding that the pictures appeared in "many different publications in Europe, including *Stern* [the German *Life*].... But they didn't get the best stuff."



MADONNA

BRONX D.A.'S WHEEL OF MISFORTUNE

A gambling investigation by the Bronx district attorney's office has turned up some names that may be a little too close to home.

The office placed wiretaps in several bars and nightspots that are suspected of taking illegal bets. The investigators were embarrassed to discover that some of the incoming calls were being made from their own offices.

"Calls were being made by some Bronx assistant district attorneys," says a well-placed source. "Now they're wondering how to handle it." The Bronx D.A.'s office has come under scrutiny recently because two assistant district attorneys were fired for allegedly passing on confidential information to lawyers and defendants. The D.A.'s office denies the gambling story.

WHO BUTTED IN LINE AT EURO DISNEY

Jet-setters are complaining about the Mickey Mouse behavior of some Hollywood bigwigs at Euro Disney, which opened outside Paris earlier this month. "Candice Bergen infuriated everyone by cutting in lines," says a source. "She cut into the teacup line. Then when the ride was over, *she did it again.*"

The source says Judy Ovitz, the wife of Creative Artists Agency head Michael Ovitz, didn't have to tolerate lines, either: "Every single celebrity was there, patiently waiting his turn, and Judy darted to the head of every single line."

But another source says that Disney brass gave the VIP frolickers special tours—including the go-ahead to get on rides without waiting.

"Chloe [Bergen's daughter] must have had a particular affinity for the teacup ride," says Bergen's spokesman. "I'm sorry if someone was offended. Candy is too much a class act to do something like that. If she was seen bucking a line, I'm sure she was doing it with Disney escorts."

MARIANNE WILLIAMSON CASHES IN

New Age phenomenon Marianne Williamson is preparing to sell her second book. The author, whose *A Return to Love* has sold more than 750,000 copies in hardcover, has written *The Healing of America,* and a source says the asking price will be around $3 million. HarperCollins, which published her first book, has an option on this one. Williamson—whose teachings emphasize a self-study program of spiritual psychotherapy—has many celebrity followers, as well as vocal critics.

Agent Al Lowman wouldn't confirm the price but did say, "It's an extraordinary work. She's not just repackaging her previous message. I think I'm quoting Marianne correctly when I say, 'Seek ye first the kingdom of Heaven and the Maserati will follow.' I always believe great money will follow great product."

MARIANNE WILLIAMSON

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Eric Robert/Sygma; center, Terry Arthur/Gamma-Liaison; bottom, Barry Bereuson-Perkins/Sygma.

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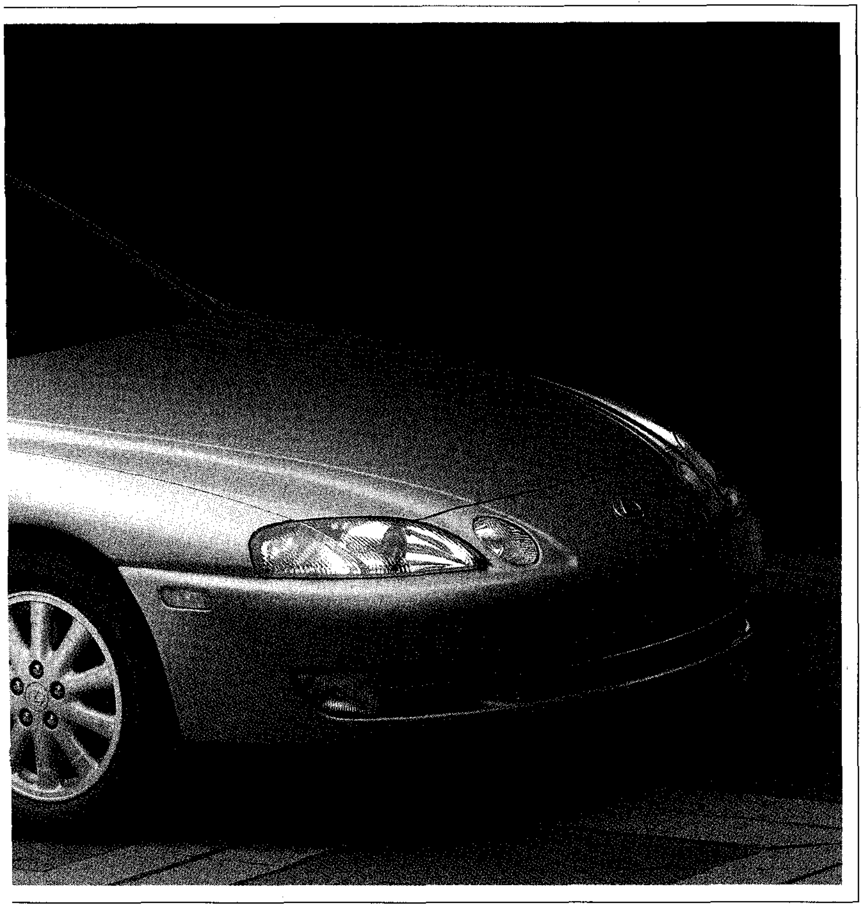
Take just one glance across the spectrum of new cars today and it isn't hard to predict where your eyes will stop. The Lexus SC 400.

As you can tell from the photo above, the unique design greatly con-



ing Incognito.

tributes to this magnetism. What may not be so obvious, however, is the beauty that lies beneath the skin.

Such as a Four Cam 32-valve V8 powerplant that places 250 horsepower at your beck and call. Or the classic independent double-wishbone suspension that, in turn, is coupled to a technically advanced anti-lock disc brake system.

Sounds a lot like a muscle car, doesn't it. Yet the Lexus Coupe is far from being muscle-bound.

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Why know all this?

Because once you drive what *Motor Trend* named the 1992 Import Car of the Year, you must be prepared to answer a lot of questions. Autographs, mind you, are optional.

LEXUS

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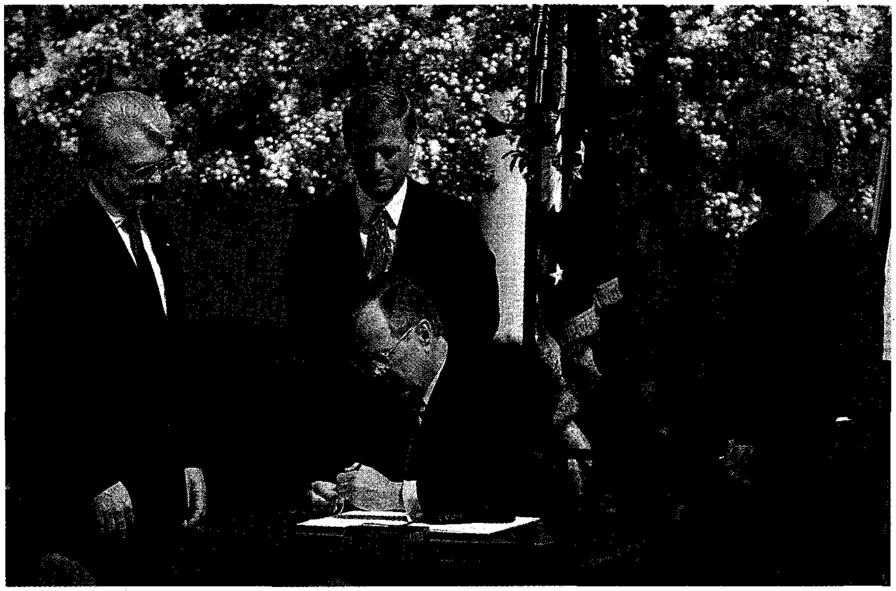
The National Interest/Joe Klein

JERRY BROWN LITE



THUMB IN THE EYE: *Bush signs the* Beck *order last week.*

BUSH'S WOOLLY 'WEDGE' ISSUES

"NOW IS THE TIME FOR REAL, SIGNIFICANT change. . . . [In 1990], special-interest political-action committees, PACS, gave almost $117 million to incumbent congressmen and senators. . . . The time has come for change, because when the system is broken, you do have to fix it." Who said that? Jerry Brown? Ross Perot? No, it was George Bush, who—in the breathing space provided by the Bill Clinton Immolation Festivities—has been quietly reinventing himself yet again: He is now Jerry Brown Lite.

"He stands for change," said Michigan governor John Engler, introducing Bush to a million dollars' worth of campaign contributions in Dearborn last week. "He has promoted an aggressive reform strategy since the day he took office."

George Bush? Aggressive reform strategy? Can this possibly work? "Sounds like the same old stuff to me," said Mel Skorski, a boring-mill operator who served as one of several thousand guinea pigs for the president's new stump speech at the Giddings & Lewis factory in Fraser, Michigan, earlier that day.

Fraser, Michigan, is deep in the heart of Macomb County, which has become one of the mythic addresses in American politics, especially for Democrats—a symbol of all that's gone wrong over the past quarter-century. It is the home of thousands of folks like Mel Skorski, blue-collar workers who fled the city of Detroit and the Democratic Party to vote for Ronald Reagan and George Bush in the eighties.

By 1985, the rush to the exits was so fevered that the United Auto Workers and the Michigan-state Democratic Party hired a pollster named Stan Greenberg—who, not coincidentally, now works for Bill Clinton—to find out what was on these people's minds. The answer was simple: race and taxes. Democrats wanted to take their money and give it to black people (Democrats also were soft on crime). Or, as Mel Skorski put it last week, "Democrats are the 'give' party."

Race and taxes—Willie Horton and "Read my lips"—have been at the heart of Republican strategy since Richard Nixon rhapsodized about the Silent Majority. Lee Atwater used to call them "wedge" issues; that is, issues that could drive a wedge between Macomb County blue-collar sorts (also known as "Reagan Democrats") and the rest of the ancient, moldy Democratic coalition. It worked time and again—until now. George Bush is going to have a tough time playing race and taxes in 1992: For one thing, he signed the so-called Civil Rights Act of 1991, with its subtle institutionalization of racial preferences. For another, he raised taxes. And so, a frantic search has been on for a new generation of kinder, gentler wedge issues.

The result: Jerry Brown Lite. The hope is to tap into, and take some of the edge off, the Big Anger out there. And while there *is* intellectual merit to some of the ideas the president is touting, a more immediate question is, Will they cut as close to the bone as race and taxes? Probably not. In fact, Bill Clinton has been able to maneuver himself into near-agreement on most of Bush's prospective hot buttons. What follows is a Handy Guide to 1992 Wedge Issues for Easily Bored Civilians:

☐ *Welfare reform:* This was David Duke's favorite wedge—and it remains a red flag in places like Macomb County. The Republicans were hoping this would be the prison-furlough issue of 1992, but it's been co-opted by Clinton, who opened the bidding by suggesting that no one be allowed to remain on welfare more than two years. The president then upped the ante by supporting states—like Wisconsin and New Jersey—that are limiting payments to women who have additional children while on welfare. Clinton doesn't like this idea—he's said he wouldn't sign the New Jersey bill—but agrees that the president should allow the states to experiment . . . thereby taking the edge off the wedge. (The reality that neither Bush nor Clinton wants to face is that welfare reform is complicated, expensive—and, unfortunately, of marginal use.)

☐ *Congressional reform:* Bush favors term limits (Clinton doesn't), spending limits for political-action committees (Clinton agrees), and cutbacks in staff and committees. This could have been big for the president, but Congress seems to have raised the white flag in recent weeks: Retirements galore, and the quality of some of the retirees (like Rudman of New Hampshire, Wirth of Colorado, and Weber of Minnesota) may actually have served to remind the public that not every elected official in Washington is an ax-murderer. There may even be a sympathy reaction to those, like Weber, caught in the check-bouncing scandalette (they were tapping one another, after all, not us). Congress-bashing may soon seem too cheap a shot—especially for a president who has been part of the problem in Washington for more than twenty years.

☐ *School choice:* A nice wedge, at first glance. Bush has put together a first-class Education Department—Lamar Alexander, and deputies like David Kearns and Diane Ravitch—and wants to experiment with the idea of school vouchers. Parents could take some of the (tax) money they're spending on public education and send their kids to private or religious schools. The very plausible theory is, More competition, better schools. Clinton has taken some of the edge off this wedge by supporting a modified version that would allow parents to choose among public schools—an idea that has worked

Photograph by James Colburn/Photoreporters.

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quite well in East Harlem (and, to some extent, in Little Rock). But there's another problem for Bush: "The folks in Macomb County don't like school choice," says a Democratic pollster. "They're afraid blacks from Detroit are going to come out and choose *their* schools."

☐ *Tort reform:* Another good idea with marginal political use—this one pushed by Dan Quayle's competitiveness council. America is ridiculously litigious. The flood of lawsuits is a terrible drain on the economy. Bush wants to adopt a modified version of Britain's "loser pays" rule on litigation costs. Ralph Nader and others say this will discourage average folks from suing big companies; more likely, it will force the Great American Army of Ambulance Chasers to find day jobs. The trouble is, Who cares? Macomb County Democrats might agree in principle, but it's not something that obsesses them—like higher taxes or the threat of "outsiders" from Detroit overrunning their neighborhoods.

☐ *The* Beck *decision:* Last week, in a classic thumb-in-the-eye move, Bush signed a federal order implementing a 1988 Supreme Court decision: Non–union members who work in union shops and have to pay union dues (because they get the benefits of union-negotiated contracts) can ask for refunds of all dues money used for political activities. Got that? This is a very woolly wedge—in fact, it may be a reverse wedge. No doubt, the big unions will have a tougher time spreading political money around—but why should the president reinforce the notion that he is anti-union? It comes perilously close to reinforcing the notion that he is anti-worker . . . and *pro*-plutocracy.

This is Bush's real problem: The people who responded to wedge issues in the past may have a new agenda this time. "They're very cynical," says Stan Greenberg. "They think they've been fleeced. They may not trust the Democrats yet, but they *know* they've gotten nothing from the Republicans—they've gotten four years of no economic growth."

"Wedge issues are over," says George Stephanopoulos, Clinton's deputy campaign manager. "The story this time will be *web* issues—the economic and social issues that pull Reagan Democrats back to their natural home." Clinton's populist attacks on corporate fat cats and tax incentives for moving factories overseas, his universal-college-scholarship plan—and, yes, even his middle-class tax cut may have serious "web" potential, especially if the economy continues to limp along.

This message hasn't reached Macomb County yet. "I'm very discouraged about the economy and real disappointed that the Democrats haven't had much to say about it," Mel Skorski said last week. He laughed at the mention of Bill Clinton. "He has . . . an *interesting* personality. He never inhaled?" ■

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Vicente Wolf
Thursday, May 7

10:00

Refreshments, open showrooms.

11:00

Seminar: "The Why and How of Hiring an Interior Designer." Interior design consultant Alan A. Abrahams, President, New York Chapter ASID.

12:00

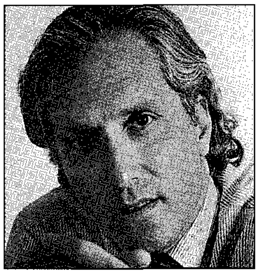
Luncheon and Keynote Address: "Inspiration and Design." Noted interior, furniture, lighting, and tabletop designer Vicente Wolf, Vicente Wolf Associates, Inc.

1:00

Seminar: "What Happens After the Mauving of America: A Color Forecast for the Late 90s." Color and marketing expert Kenneth X. Charbonneau, Benjamin Moore Paints.

2:00

Open showrooms.



Dakota Jackson
Thursday, May 14

10:00

Refreshments, open showrooms.

11:00

Seminar: "Color and You." Color and design expert Malcolm Cooper, Color Marketing Group and Borden Wallcoverings North America.

12:00

Luncheon and Keynote Address: "The Perils of High Style." Noted furniture designer Dakota Jackson, Dakota Jackson, Inc.

1:00

Seminar: "Color Compositions: Trends in Interiors." Color and trend expert Deborah Szwarce, The Color Box for Interiors.

2:00

Open showrooms.

Valerie Moran
Thursday, May 21

10:00

Refreshments, open showrooms.

11:00

Seminar: "Healing Yourself Through Your Environment." Interior designer, educator, author, and metaphysical healer Bonita C. Bavetta, New York School of Interior Design.

12:00

Luncheon and Keynote Address: "Interiors and Furnishings for the Way We Live Today." Interior/product designer and marketing expert Valerie Moran, Grange Furniture.

1:00

Seminar: "Color, Texture, Shape, and Style Trends in Home Furnishings." Textile, color, and trend expert Pauline V. Delli-Carpini, International Linen Promotion Commission.

2:00

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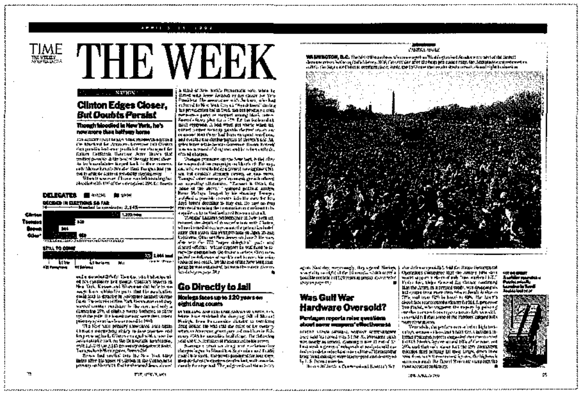
Media/Edwin Diamond

TIME AND TIME AGAIN

THE NOT-QUITE-SHOCK OF THE NEW

IT'S FAIRLY EASY TO SAY WHAT THE REDESIGNED *Time* is not. It's not the feared *Time Lite,* the glitzy "dumbing down" magazine that, traditionalists worried, would be a panicky response to the projected dim future for the serious-magazine form. Neither is the new *Time* a radical departure from the authoritative newsweekly style that made *Time* profitable through the decades. No one is going to throw out a rich baby—one that earned an estimated $50 million after taxes last year—with the bathwater. Nor does the new *Time* turn its back on the word in favor of TV-like pictures. The balance of print and graphics remains the same as in the old *Time;* although the photos are larger and more dramatic—starting with the spooky cover photo of Bill Clinton last week—there are fewer of them.


TIME
THE WEEK
Clinton Edges Closer, But Doubts Persist
Go Directly to Jail
Was Gulf War Hardware Oversold?

IN THE BEGINNING: *Eight pages of news summaries.*

But it's harder to say what the new magazine *is.* Managing editor Henry Muller and his four-person design team spent almost a year reorganizing *Time*'s contents. They gave the pages a clean new typeface and bolder layouts. They showed mock-ups to ex-*Time* editors—the former Luce empire actually has an association of Old (mostly) Boys. Dummy issues were tested with focus groups, which included people whose subscriptions had lapsed as well as subscribers who got the magazine but never bothered to read it.

The rest of the world has now seen the redesign, and, oddly enough, reactions have been curiously muted. After all the speculation about the new *Time,* there's a danger it's still lying around, with readers still vowing to themselves to get to it.

In part, this may be because Muller has achieved what he calls "a clarification" of the old *Time* rather than a sharp departure from the past. The magazine now has "a new architecture that accommodates changes in the content of *Time* over the years." *Time,* Muller explains, has evolved from a magazine that summarized the week to a magazine with a package of freshly reported stories that push off the news. "The readers did not know where to look for the summary or for the original; functions were mixed in together."

The redesign separates the newsweekly into three parts: "The Week," an eight-page opener summarizing the news; the center well, 48 to 52 pages of longer, bylined articles, including cover stories; and in the back, "Reviews," by *Time*'s critics, plus a "People" page and a closing "Essay."

If some of this looks familiar, it should. The new architecture pays homage to *Time* past. The opening section is a recap of the original, 1923 *Time* format, in which Henry Luce and Briton Hadden decreed that no story should be more than one column long. "Reviews" dates from the byline revolution of the early seventies, when *Time* departed from its omniscient tradition to let individual writers speak in their own voices. The well of "thoughtful" reported articles represents a popular standard of eighties journalism.

By then, *Time,* as well as competitors *Newsweek* and *U.S. News & World Report,* had recognized the revamped media landscape where, thanks to expanded TV coverage and improved newspapers, upmarket readers were already well informed. To continue to prosper, the newsweeklies had to go "beyond the news." *U.S. News* differentiated itself with "News You Can Use." *Newsweek* reorganized some traditional departmental rubrics into supersections. Now Muller's *Time,* the original newsweekly, has obliterated the old department lines.

The new design offers some pleasant prospects. Advertising agencies have warmed to "The Week," which positions ads opposite editorial. The graphics are inviting, user-friendly in the contemporary mode. The Clinton cover—a photographic negative of the candidate—deservedly created more buzz than anything inside the magazine. The pictures in the center well of Yugoslavia's ethnic vendettas were wrenching; photography may be one of the new *Time*'s greatest assets.

But behind *Time*'s stylish new look is the problem of its content. Some stories were told twice, once over slightly in "The Week" and again at length in the center section. "The Week," in fact, risks being dismissed as "The Weak." The short reprise of the news is a minor art form; it ought to be done with edge—a mix of bright writing, brio, and humor, in the manner, say, of *The Economist.*

The well—the showcase of the magazine—lacked coherence; the articles had the pacing of a monthly. Muller says that there was no net loss of editorial content with the new design. Yet the prime section of the new *Time* seemed less nutritious than the old departmental offerings.

The cover story was solid and serviceable. But then, it was part of a traditional news-magazine package, complete with a poll purporting to show that most Americans don't trust Clinton. There was nothing in the package that couldn't have appeared in a newspaper last week, or in *Time* five years ago.

QUESTIONS
QUESTIONS
QUESTIONS

IN THE WELL: *Big bylines on big stories.*

The "Reviews" section made the best reading in the new *Time.* Yet it has undergone the least amount of change. One "innovation" probably sounded great during focus-group sessions. Reviews of books, movies, and such now have a one-sentence "service" for busy, busy readers, called "The Bottom Line." (On the revival of *A Streetcar Named Desire:* "Star power isn't enough to get this vehicle rolling.") *Liberty* magazine used to offer 1930s go-getters its own sappy little alert at the top of articles—"Reading time: Four minutes, 40 seconds."

If the *Time* of the nineties is intended to reflect individual voices and original reporting, it may also, less consciously, fit some new realities of publishing at Time Warner. The company has been eliminating jobs at its magazines. Last fall, *Time* reduced its reporting staff to 54 from 76 and converted four news offices into "laptop bureaus": correspondents working at home, each with modem and without staff. "The Week" reads as if it were produced in a day and a half by one or two laptoppers, the computer-age version of Luce-Hadden cut-and-paste journalism.

Muller denies that corporate pressure had any effect on the redesign. "It's no secret that we put out the magazine with fewer people," he says. "Five years ago, I said we were bloated, and many people agreed with me. But this design has nothing to do with saving money or cutting down the bodies."

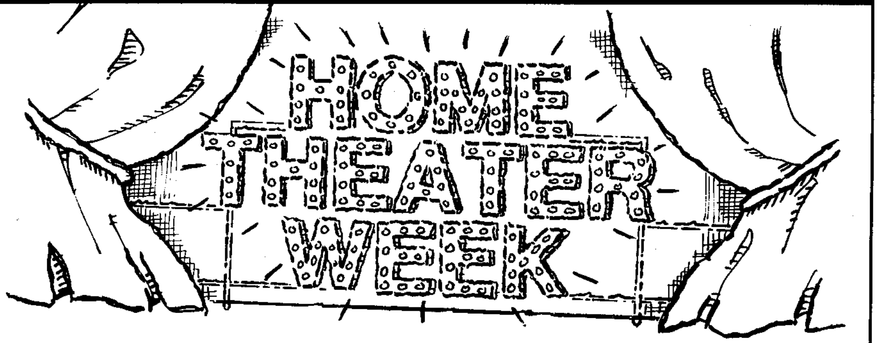
But it's no secret, either, that the corporate hardheads on the business side of Time Inc. Magazines had long groused that *Time* was too "intimidating," that it should be "easier" to read, and that it should attract a larger audience. In his new book *To the End of Time,* former *Time* man Richard Clurman quotes Reginald Brack, president of Time Warner Publishing, who complains that "very few editors are attuned to readers' interests." Brack's publishing philosophy includes the Brackism "Fix it or fold it."

The new *Time* naturally has attracted the attention of its rivals. Mortimer Zuckerman, who owns both *U.S. News* and *The Atlantic,* said he was "flattered" by the redesign: "The front looks like *U.S. News,* and the middle is modeled on *The Atlantic.*" Maynard Parker, editor of *Newsweek,* said he was "apprehensive but then underwhelmed." *Time,* he claimed, was helping *Newsweek* differentiate itself. "We're the ones now with the clear departmental rubrics."

Muller acknowledges the riskiness of change in a franchise that appeals to 4-million subscribers. During the redesign work, he said, the editors used a phrase to describe how they thought the new look called attention to content. "We said, 'It turns up the light on stories.' The reader can't miss them now." Henry A. Grunwald, a predecessor of Muller's and the former editor-in-chief, took the story one step further: "Formal changes can take you only so far. It's what you put in the frame that counts."

In the strong glare of the new *Time,* any imperfections in the writing, the reporting, or the analysis are certain to be exposed. Bottom line: Now the heat's on *Time,* as well as the light. ▬

HARVEY
ELECTRONICS



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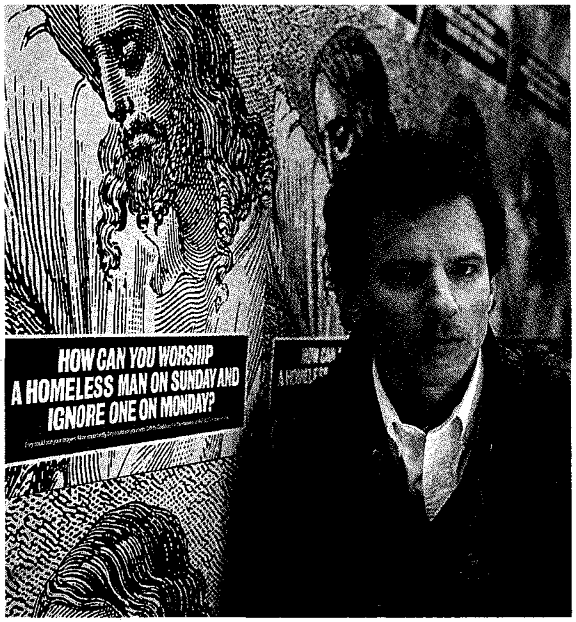
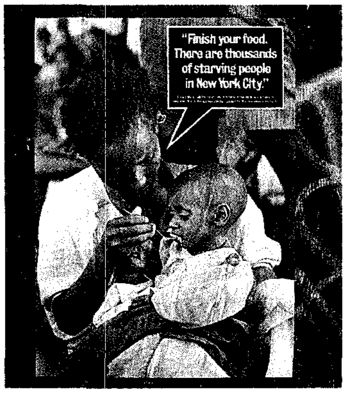
EDITED BY CHRIS SMITH

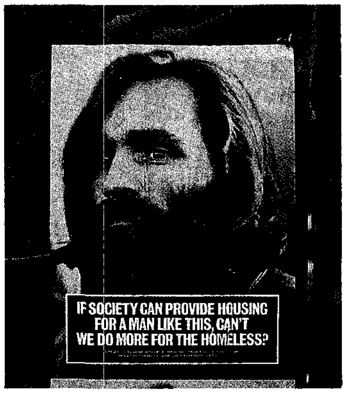
BRIEF LIVES

Poster Boy



Madison advocate: Peter Cohen in midtown. He started creating posters about homelessness when his "spiritual checkbook" was out of balance.


"Finish your food.
There are thousands
of starving people
in New York City."



BY DAY, PETER COHEN, A 36-year-old creative director at the advertising agency Lintas: New York, comes up with slogans like "Good Sense garbage bags: the best things you'll ever throw out." After midnight, Cohen turns social crusader, plastering the city with posters dramatizing the epidemic of homelessness.

One vivid Cohen creation has a large illustration of Jesus and the caption HOW CAN YOU WORSHIP A HOMELESS MAN ON SUNDAY AND IGNORE ONE ON MONDAY? Another features an imprisoned Charles Manson and asks, IF SOCIETY CAN PROVIDE HOUSING FOR A MAN LIKE THIS, CAN'T WE DO MORE FOR THE HOMELESS?

"I felt guilty about being successful when so many people were starving," says Cohen, who's developed campaigns for Nikon, Lipton Tea, Subaru, and US Healthcare. "My spiritual checkbook needed to be balanced. If I were a doctor, I'd volunteer at an HIV clinic. I'm a communicator."

Although Cohen included the telephone number for the Coalition for the Homeless in his first ad, it was done without the organization's knowledge. Two weeks after the Jesus posters began decorating utility poles and fences, the Coalition tracked him down.

Cohen's initial reaction? Fear—he thought the Coalition was going to sue him. Instead the group told him, "We haven't seen it yet. But people are calling to ask if they can buy copies." And the Coalition wanted to join forces with him.

The group has helped distribute Cohen's next four posters; he does a new one about every six months. The latest is a "three-dimensional poster," really a corrugated-cardboard box, that reads, SOMETHING'S WRONG WHEN FRIGIDAIRE AND WESTINGHOUSE DO A BETTER JOB OF HOUSING THE HOMELESS THAN NEW YORK CITY.

There have been a few hairy moments during the late-night plastering sessions. Cohen says, "You get paranoid, watching out for irate shop owners or wilding gangs." One drunken teen demanded a Manson for his room.

Cohen says he's shelled out $4,500 for his "political propaganda," but lately there have been some sizable deposits in his spiritual checkbook: a letter from the mother of a runaway, writing that the posters made her feel someone cared; the respect of his peers. The cardboard box is a finalist in next month's Andy Awards, sponsored by the Advertising Club of New York.

Cohen wants to win, but he's already received the award that matters most. "A homeless guy watched me put up some posters," he says. "He stared at them a few minutes, then said, 'Yeah, you nailed it, bro'!' "

SHERRY AMATENSTEIN

PRICES

HERE'S WHAT IT COSTS TO BE A new parent these days:

☐ *What to Expect the First Year,* by Arlene Eisenberg, at Doubleday, 724 Fifth Avenue, $12.95.

☐ Peter Rabbit doll, at Bloomingdale's, 1000 Third Avenue, $16.

☐ Blue-jean overalls, at Baby Gap, 527 Madison Avenue, $24.

☐ Firsties—white, all-leather walking shoes—at Stride Rite, 730 Columbus Avenue, $30.

☐ Receiving blanket with A's, B's, and C's, at Barneys Chelsea Passage, Seventh Avenue at 17th Street, $38.

☐ Six weeks' delivery of 80 cloth diapers, hamper, and six diaper covers, by Riteway Diaper Service, 3319 Atlantic Avenue, Brooklyn, $100.

☐ Child Craft crib, at Schneider's Furniture, 20 Avenue A, $250.

Photographs by Chris Buck.

FOOTLIGHTS

The Finn Men

MICHAEL RUPERT, Stephen Bogardus, and Chip Zien—the perennial stars of the two musicals that have now evolved into Broadway's *Falsettos*—are pretending to scan the lunch menu at the Empire Grill near Lincoln Center. Instead, they keep trying to amuse the waitress.

"I have a question," Rupert says, handing back the menu. "Jerry Brown, flat tax. What do you think?"

The waitress blinks and shrugs. "I don't know," she apologizes, flashing a smile.

As she walks away, Rupert expresses some disappointment. "I wanted her to say, 'Well, you know what the problem is. . . .' "

But Zien jumps to her defense. "I thought it was adorably insecure," he says. "I was even more attracted to her."

It's the same sort of odd attraction that has reunited these actors, yet again, for *Falsettos,* the soap operetta opening April 29. The production pairs the two Off Broadway hits by composer William Finn and director James Lapine, *March of the Falsettos* (1982) and *Falsettoland* (1990).

Rupert plays Marvin, the husband and father who leaves his wife for another man. Zien returns as Mendel, Marvin's ex-psychiatrist, who eventually marries Marvin's ex-wife, Trina (Barbara Walsh). And, for the third time in ten years, Bogardus plays Marvin's doomed lover, Whizzer, who contracts the mysterious and deadly disease that was nameless during the play's time frame of 1981–1982.

The cast cringes when it hears that *Falsettos* is already being tagged "the AIDS play" in some press accounts. It's more about families, says Bogardus. "And, when AIDS does come into the picture, about how people rally around and find a way to survive and, in this particular case, find a way to love in the middle of a crisis."

Falsettos *fellows: Rupert, Bogardus, Zien.*

Between *Falsetto* chapters, all three actors have kept busy. Rupert starred in *Pippin,* replaced Gregg Edelman in *City of Angels,* and composed the Broadway flop *Mail.* Bogardus has been featured in *Les Misérables* and *Chess.* Zien played the baker in *Into the Woods* and supplied the voice of Howard in that legendary Hollywood bomb *Howard the Duck.*

Still, all three keep coming back to Finn's story and songs, which continue to resonate in strange new ways, even after ten years. Zien admits he was suddenly struck during rehearsal by a hospital-room scene, one he has run through countless times over the years. Last week, Zien cried.

Says Bogardus, "Nothing in our careers has been quite like this." KEVIN HAYNES

NIGHTCRAWLER

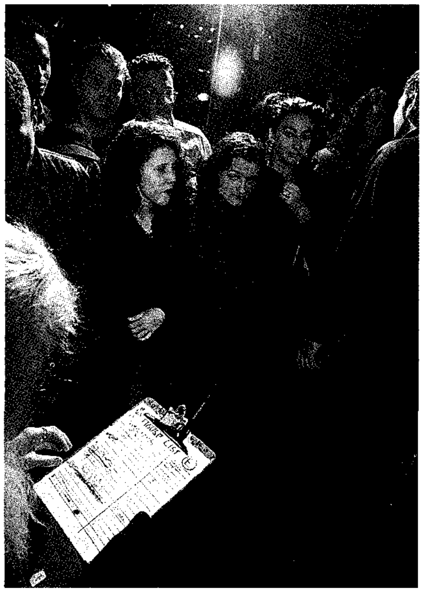
HANGING OUT WITH A BAD ELEMENT

FROM THE COTTON CLUB IN the twenties through Max's Kansas City and Studio 54 to Area, MK, and the roving Payday parties of the late eighties, going out has always meant getting in at the "in" place.

Element, located at 95 Leonard Street, is the latest in a series of temporarily hip dance-drink-and-pose clubs. At a few minutes before midnight on a recent Friday, the crowd outside is small, timid, and heavy on the hair gel.

At the door, an obese man with a lariat tie and a grotesquely barbered set of sideburns stands a head above a pair of women holding clipboards. But you can't speak to the holders of the clipboards directly, nor to the men in black leather who guard each woman.

Instead, another man struts up to the crowd and selectively releases the velvet rope. Inside the door, two men named Rob and Cisco guard the final velvet rope.



"But I'm on the list!": Outside Element.

Downstairs, the dance floor waits, a long rectangle lighted in dim red, green, and yellow lights, with amateurish murals and hand-painted posters that jokingly read, NO DANCING.

In short, Element has none of the *faux*-jazz charm of Nell's, none of Palladium's expensive racks of TV monitors, none of Mars's hyped-up technovibes. What it does have, on Friday nights, is about 800 people on the dance floor and a very good D.J. The music ranges from "Rapper's Delight" to classic rhythm and blues, reggae, and acid house. Like most clubs, Element doesn't even begin to hit its stride till about 1:30 A.M., ostensibly getting really groovy by sunrise.

Tonight, the growing crowd is a confusion of styles. A tattooed biker leans against the bar; a man wearing short dreadlocks cozies up to a woman on the couch; a trio of women wearing white leather boots and lots of big hair circle nervously. Upstairs is an overly bright bar, packed wall to wall with victims of tanning parlors. It's like a frat party in a mall.

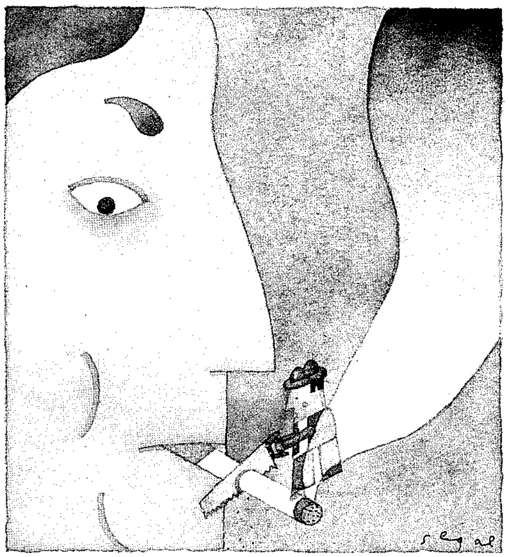
The previous Friday, Element was crawling with leggy blonde models who'd just finished working the spring fashion shows. But a built-in self-destruct feature is standard in any hot spot, and judging by the weekend crowd, Element's status as the "in" place may already be on the way out. DIMITRI EHRLICH

Photographs: top, Peter Freed; bottom, © 1992 Frederick Charles.

MODERN TIMES

Power Patch

We are a fragile fraternity of true diehards: We've resisted the surgeon general's warnings, lovers' ultimatums, co-workers' contempt, dinner-party pariahhood, acupuncture, hypnosis, nicotine gum, and behavioral programs, among other things. Now we're flocking to the nicotine patch, a product Hollywood hyperagent Ed Limato describes as the smoker's "miracle of Lourdes."



Three drug companies are making the adhesive patches, which release a controlled amount of nicotine through the skin into the bloodstream. Sold by prescription for upwards of $100 for a month's supply, the transdermal pads come in diminishing doses meant to wean smokers from the addictive substance in six to twelve weeks. (For best results, experts recommend users attend a support group as well.) Initial reports indicate that the nicotine patch is selling faster than the original Cabbage Patch doll.

On the basis of a whimsical sampling, it seems that talent agents are leading the pack among patch people. And for some reason, ICM has become habit-kicking headquarters. Those who have seen Nora Ephron's *This Is My Life* will remember Dan Aykroyd's paper-eating agent character, based on Sam Cohn (whose roster includes Mike Nichols, Macaulay Culkin, and Woody Allen). In real life, Cohn ate paper only after running out of cigarettes—about two packs a day. When contacted the other day, Cohn was in his twelfth week on the Nicoderm patch, down to the lowest dose, seven milligrams (equal to about seven cigarettes), and just days away from graduation.

Cohn has tried to quit before, so he's "hopeful but not overoptimistic" that he's finally found the cure. He describes some of the patch's common side effects: feeling as though you have "a mild flu, a perpetual East Hampton beach fog in your head," along with "dramatic dreams, personal all-night horror movies," which cause him to remove the patch before bed. As for dreaming about smoking: "It's the equivalent of a sex dream."

Cohn turned West Coast colleague Limato on to the patch. A deal-wielder for Michelle Pfeiffer, Mel Gibson, Anthony Hopkins, and Richard Gere, Limato has suffered no side effects at all. "It's a miracle!" he says. "I smoked at least four packs of Carltons a day. I'm usually on these telephones here. I go from one to the other to the other to the other, because my phones never stop ringing. I'd just light up a cigarette with every new ring, but I haven't had a cigarette for a month now."

As for other frustrating, high-tension professions, Lee Aitken, a senior editor at *People*, faced "a supply problem" after a smoke-free month, when her pharmacist ran out of her brand, Nicoderm. It was a Saturday, and he wouldn't switch her to Habitrol without a new prescription (the third brand is ProStep). "It's funny," she says. "Though I'm an early recidivist, I still swear by it. I have faith I can go back to it."

Then there's the eminent East Side psychiatrist who's down from two and a half packs but is unable to relinquish the strongest patch, 21 milligrams, *plus* four Kools a day. An expert on guilt and coping, he doesn't seem fazed by the possibility of remaining on the patch for the rest of his life.

A note of caution, though: This writer wore the patch for one lung-liberating month until developing a rare head-to-toe skin rash requiring cortisone treatment. Bills for the patch and the doctor totaled $490. Enough to make you start smoking again. RUSTY UNGER

THE SPORTING LIFE

MONEY PLAYERS

Pop is on the phone from Albany. There's the familiar burble of TV baseball in the background. "That thing on the Mets' shoulders," he says, "that symbol—is that what I think it is?"

The next night, my friend Bird Dog calls. "Can you believe what they're wearing on their sleeves this year?" He's almost cackling. "It's a dollar sign!"

"We haven't said it on the air, but that's been the cute takeoff in the press box, too," says Mets broadcaster Ralph Kiner. "Considering how much they're making these days, it could stand for dollars."

The facts behind the Mets' new embroidery have been in all the newspapers—but buried in the filler paragraph at the end of the game story. The big black *S* on the left sleeve was added this spring in memory of William Shea, corporate lawyer, behind-the-scenes wheeler-dealer, and the man credited with bringing National League baseball back to the city. Shea died in October at 84.

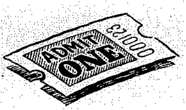
Howie Rose, who hears all sorts of theories on his WFAN call-in show, was surprised by the dollar-sign interpretation. "They're arrogant," Rose says, "but they're not *that* arrogant."

With the uniform mystery settled, Mets fans have a new fantasy: Bret Saberhagen wins a game. C.S.

Bobby Bucks?: Bonilla and insignia.

Photograph by Focus on Sports. Illustration by John Segal.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Charles Gerli

FASHION

Jungle fever: "Lions and tigers and leopards—oh, my! The cat is back and prowling her way into every corner of fashion," says *New York's* Michael Gross. Here, model Elaine Irwin (who just happens to be dating John "Cougar" Mellencamp) shows her spots in new fall fashions from Italy's Genny label.

COLE PORTER REVISITED VOL. V
CONTEMPORARY BROADWAY REVISITED
Katharine Hepburn
ORIGINAL CAST RECORDING
BEN BAGLEY'S
Shoestring Revue
BEATRICE ARTHUR
JANE CONNELL
DODY GOODMAN
DOROTHY GREENER
JOHN BARTIS
DANNY CARROLL
BILL McCUTCHEON
G. WOOD
Yves Saint Laurent

RECORDINGS

Ben Bagley's Shoestring Revue: Just out in stores last week, a recording of the 1955 Off Broadway revue that marked the debut of talents like Bea Arthur and Sheldon Harnick. Record producer Bagley has also put together *Cole Porter Revisited Volume V* and *Contemporary Broadway Revisited,* Katharine Hepburn—yes, *that* Katharine Hepburn—even sings a little-known show tune. Each of the three volumes is $12.95. Painted Smiles Records, 74–09 37th Avenue, Suite 420, Jackson Heights, New York 11372; (718) 898-6964.

MUSIC

The Da Capo Chamber Players—one of the most respected ensembles specializing in contemporary music—are giving a concert devoted to Shulamit Ran, the 1991 Pulitzer Prize–winner in music . . . and only the second woman ever to be so honored. The group is doing six pieces, with guest soprano Lucy Shelton. At Merkin hall on April 21.

Little Village: Overnight, or so it seems, the group—drummer Jim Keltner, guitarist Ry Cooder, and singer-songwriters Nick Lowe and John Hiatt—has turned into the real sleeper hit of the year. The band's at the Beacon on April 22. No doubt, you'll hear a lot of the cuts from its new album.

SCENES

What would spring in New York City be without the Kips Bay Decorator Showhouse? This year's winner, at 32 East 70th Street, is a neoclassic French townhouse with rooms designed by everyone—Parish Hadley, Inc., Juan Montoya, Kevin McNamara, and others. The showhouse opens on April 22 and continues through May 12. Admission is $15.

MOVIES

Mediterraneo: This year's Academy Award–winner as Best Foreign Film is a stunner. It's about what happens to a group of Italian soldiers stranded on a Greek island.

Toni Benetti

***American Dream:* Barbara Kopple's documentary about a 1985 strike in a Minnesota meat-packing plant could have been deadly. Instead, it's smart and riveting—a tough fist of a movie and a great piece of journalism that informs and entertains.**

The Fourth Animation Celebration: The Movie: Remember when animation meant *cute*? No more. This 90-minute feature is made up of award-winning films, many of them political and controversial.

Martha Swope

THEATER

***Jelly's Last Jam:* Gregory Hines, who hasn't been on Broadway since his showstopping performance in *Sophisticated Ladies,* has the lead in George (*The Colored Museum*) Wolfe's musical about jazz legend Jelly Roll Morton.**

Guys and Dolls (page 82): "You'll swing with it like a bell," writes John Simon of this gorgeous, rousing revival of a show that embodies the American musical theater at its best. At the Martin Beck Theatre.

TASTINGS

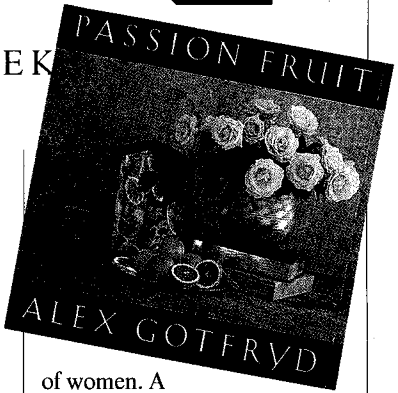
BY ALEXIS BESPALOFF

Chardonnay-based wines from the less familiar Burgundy village of Rully—a few miles south of Meursault—combine appealing fruitiness and toasty complexity. Try the 1990 Rully of Jaffelin ($15) or Olivier Leflaive ($20).

ASK GAEL

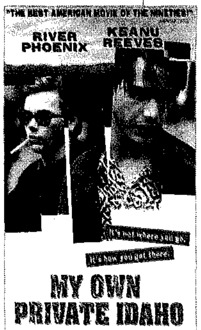
I want a gift for the insatiable cookbook collector.

Passion Fruit (Doubleday; $16), by the late Alex Gotfryd, is a sensual celebration from an artist famous for his photographs of women. A slim, beautiful volume, it has photos that evoke Renaissance paintings, plus old lithographs, botanical prints, wisdom (from T. S. Eliot, Milton, and Shakespeare), and fruit recipes (from Lidia Bastianich, Jean Anderson, and Judith Olney).


PASSION FRUIT
ALEX GOTFRYD

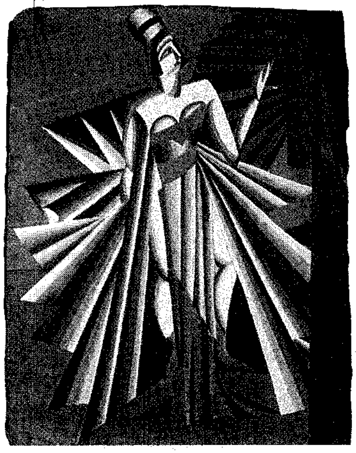
VIDEOS

***My Own Private Idaho* ($92.99): Gus Van Sant's hip, cocky road movie about two drifters (Keanu Reeves and River Phoenix) is odd, twisted, and poignant—an art-house hit.**


"THE BEST AMERICAN MOVIE OF THE NINETIES!"
RIVER PHOENIX
KEANU REEVES
It's not where you go.
It's how you get there.
MY OWN PRIVATE IDAHO
A FILM BY GUS VAN SANT
THE DIRECTOR OF "DRUGSTORE COWBOY"

ART

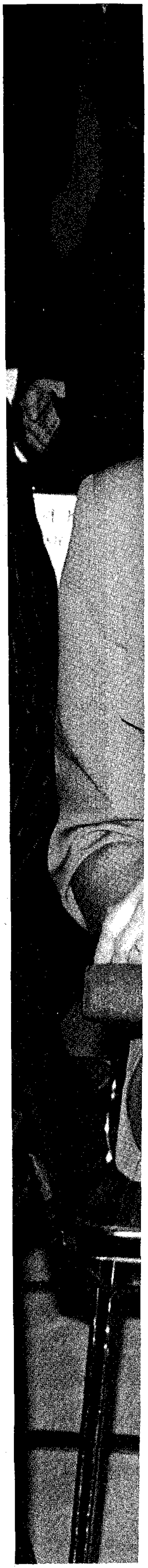
"Theatre in Revolution: Russian Avant-Garde Stage Design": The period from 1913 to 1935 was one of the most fertile for both theater and art. This exhibition, organized by the Fine Arts Museum of San Francisco and the Bakhrushin Museum in Moscow, includes some 260 pieces. Among the artists shown are Malevich and Lissitzky. At the IBM Gallery of Science and Art.



WAR OF THE POSES

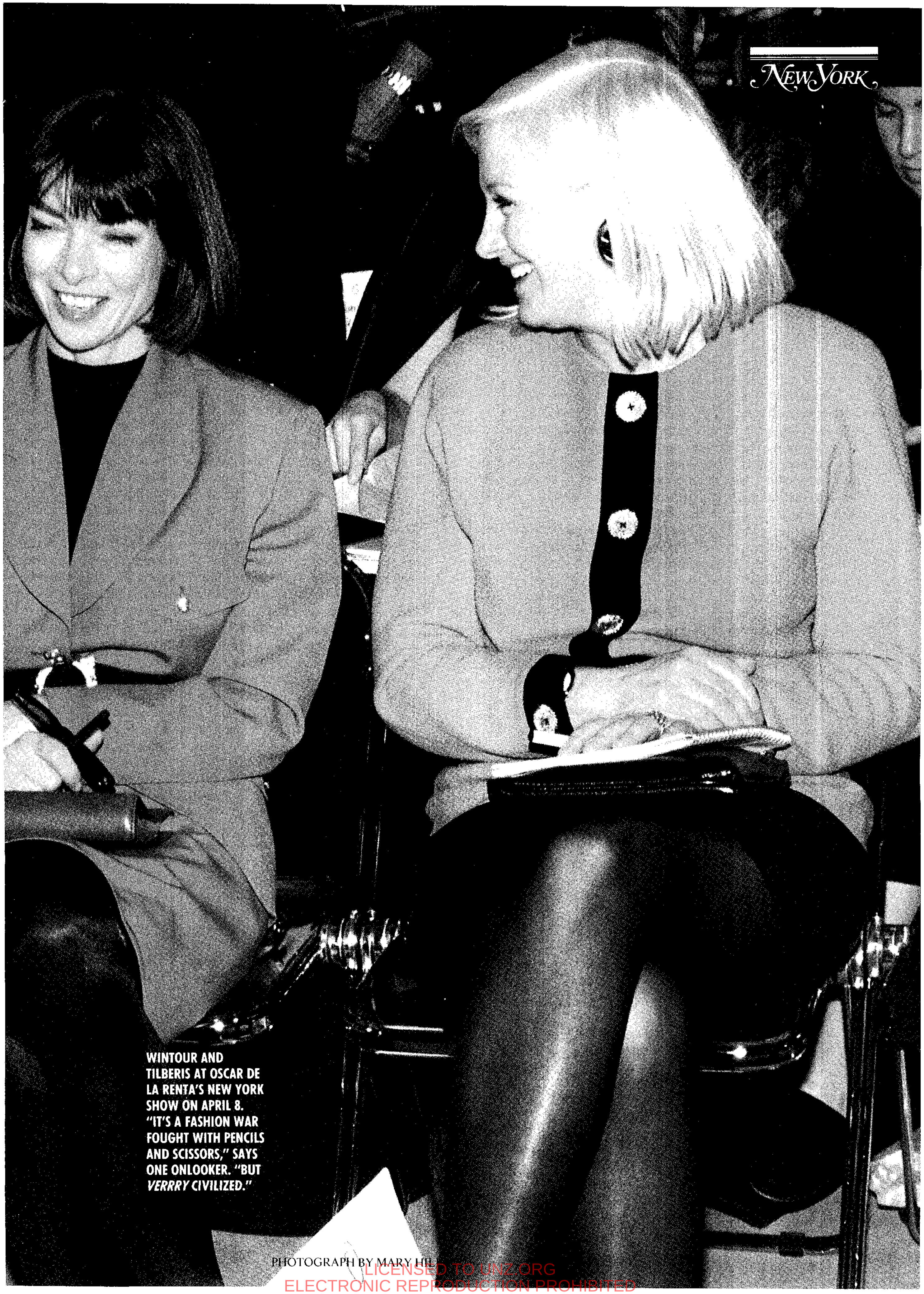
BAZAAR'S NEW LIZ TAKES ON *VOGUE'S* ANNA

BY MICHAEL GROSS



PAST THE TIGHT-LIPPED LIONS GUARDING THE FIFTH Avenue portals of the New York Public Library, the new nobility made its way up the grand staircase to *Vogue* magazine's one-hundredth-birthday party. Gone were the societies of blood, money, and merit. Here were the people for the nineties and the next millennium. Rich and poor, bald and dreadlocked, in tissue taffeta and frayed and studded leathers, the aristocracy of image arrived. There were models and movie stars. Designers and decorators. Trash and national treasures. Pop stars and paparazzi. Media moguls and "mention" junkies. Even some standard-issue society sorts. "I haven't seen a more glamorous party in my life," gasped gadabout R. Couri Hay.

Every important fashion designer was there: Jean-Paul Gaultier, Calvin Klein, Ralph Lauren, Gian Franco Ferré, Christian Lacroix, Gianni Versace, Carolyne Roehm, Louis Dell'Olio, Isaac Mizrahi, and Marc Jacobs among them. They strolled past four twenty-foot-high torchères overflowing with flowers and two ranks of waiters crisply jacketed in white, and queued up patiently in a receiving line. There they found Anna Wintour, *Vogue*'s angular editor, in an ivory beaded Geoffrey Beene; publisher Anne Sutherland Fuchs; and Harry Evans, the ruler of Random House (which has just brought out *On the Edge,* the lavish book of *Vogue* photographs in an exhibition that opened that night at the library). Also on line were Bernard Leser,



WINTOUR AND TILBERIS AT OSCAR DE LA RENTA'S NEW YORK SHOW ON APRIL 8. "IT'S A FASHION WAR FOUGHT WITH PENCILS AND SCISSORS," SAYS ONE ONLOOKER. "BUT *VERRRY* CIVILIZED."

PHOTOGRAPH BY MARY HIL

the president of *Vogue*'s parent, Condé Nast Publications, and S. I. Newhouse, the proprietor of them all. It was a moment of triumph, proof of their publishing preeminence.

Karl Lagerfeld had flown in for the evening and was flying right out. "I just came for Anna Wintour," he said. "For a one-night stand."

It was a night of expensive thrills. But the biggest of all came when Elizabeth Tilberis arrived with publisher Randolph Hearst. A lifer at Condé Nast's British *Vogue,* Tilberis had most recently succeeded Wintour as its editor. Wintour went on to *HG* and then to American *Vogue*—Condé Nast's cornerstone property. Now Tilberis was sending a frisson through the world of glossy magazines by making a jump to *Vogue*'s historic bitter rival, *Harper's Bazaar,* published by the Hearst Corporation.

At first glance, Wintour is a tightly coiled wire plugged into chic, Tilberis a sweet, silver-haired mum. But the two are actually quite alike. Like her ex-boss, Tilberis is in her early forties. She is British, as is Wintour's father (Wintour's mother is American). They share so-called international style, profess love for American designers but wear lots of Chanel, and are steeped in Condé Nast's vision of fashion as a hub around which the best talent, the best sort of people, the best of everything, revolves. They also share a core of steel. Wintour once brashly wore a yellow-sequined Chanel scuba jacket to a Giorgio Armani dinner party (inconveniently scheduled on a Halloween night smack in the middle of New York's grueling fashion week). Last fall, Tilberis punched a guard who'd menaced one of her editors at a Gaultier fashion show.

In a century of skirmishes between the powerful publishing empires that own the competing magazines, Hearst's hiring of Tilberis is the latest shot across Condé Nast's bow. For a quarter-century, Condé Nast has led fashion's armada, and Hearst has seemed rudderless. Indeed, in the past decade, *Bazaar* has seemed to be drowning. Hearst hopes that Tilberis will be the company's Wintour—and more. She's the latest player in Hearst's uncertain quest to restore itself to glossy glory. Tilberis says she's been promised virtual carte blanche. If she succeeds, she may spark a renaissance for fashion magazines and the entire fashionable world. "It's so unlike Hearst," admits Carl Portale, *Bazaar*'s publisher. "But this is a big effort. I think we're going to give them a run for the money."

The duel between Tilberis and Wintour is being taken as seriously as other great dustups in recent corporate culture, like Herb Siegel of Chris-Craft versus Steve Ross of Warner, or record moguls David Geffen and Walter Yetnikoff. Each editor claims she wants nothing but the best for the other, yet feathers have already been ruffled—and Tilberis doesn't even officially start work until Thursday.

On the night of *Vogue*'s birthday party, people were watching for the slightest sign of tension between Tilberis and Wintour. Unfortunately, both were on their best behavior. So when the photographers surged close as Tilberis reached the head of the reception line, all they saw were bright, if slightly forced, smiles, stiff kisses, and even a few warm hugs.

Still, all the hubbub made it clear it wasn't only Wintour's night. In fact, for some, the evening had begun earlier at Mortimer's, where cosmetics grandees Leonard and Evelyn Lauder gave a cocktail party for Tilberis. Condé Nast's Leser, whom Tilberis calls her godfather, showed up there on the way to a black-tie dinner he and Anne Fuchs were giving.

A portent appeared amid all the careful civility. Affixed to the door of Mortimer's was a *Bazaar* cover that Lauder had had printed up with Tilberis's picture. But just across Lexington, in the window of a Gap store, was a far larger, blown-up cover of *Vogue*'s hundredth-anniversary issue. It served as a reminder of how small Hearst had let *Bazaar* become. From January to April of 1992, *Bazaar* ran 305 ad pages, a decrease of more than 19 percent from 1991. *Vogue* ran 905 pages of ads in the same period, slightly up from 883 pages in 1991. Through April, in a four-magazine field, *Vogue* had 46 percent of all the ad pages, followed by *Elle* with 24.9 percent, *Bazaar* with 15.5 percent, and *Mirabella* with 13.5 percent. These figures were blunt indications that *Bazaar*'s most recent editor, Anthony Mazzola, a 45-year veteran at cronyish Hearst, had far outstayed his welcome in the fickle fashion world.

Hearst executives shy away from the press when the subject comes to *Harper's Bazaar.* D. Claeys Bahrenburg, president of Hearst Magazines, did not respond to repeated requests for interviews. Many others wouldn't speak for attribution. Some of these are the lame-duck employees of *Harper's Bazaar,* ten of whom—including all of the magazine's senior staff members—were dismissed at fifteen-minute intervals by Bahrenburg's assistant and a human-resources executive on March 18 in what *Media Industry Newsletter* called a "bloodbath."

At least one of the dismissals has already had repercussions beyond the magazine world. Carlotta Jacobson, *Bazaar*'s beauty editor for nearly two decades, has close relationships with Leonard Lauder of Estée Lauder, Guy Peyrelongue of L'Oréal, and executives at Revlon, Calvin Klein, and Neutrogena. According to a source close to Jacobson, they all called Carl Portale before the dismissals and received assurances that she would remain at *Bazaar.* The advertisers called again to express their dismay after March 18. Jacobson got a call, too—from Condé Nast.

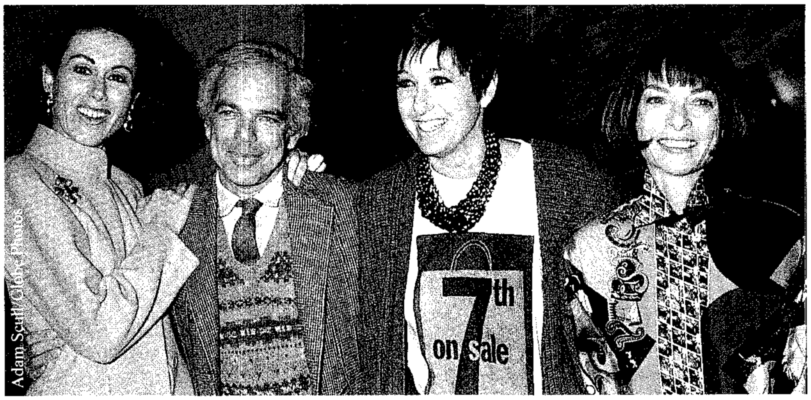
Originally, after Tilberis's hiring was announced, "we were all very excited," says one of those who were soon to be gone. "We'd been waiting for this for years." Bahrenburg called a meeting and assured the staff that "Liz will certainly not do what Anna Wintour did at *Vogue*—come in with a broom and sweep everyone out." By early March, though, the staff was restive. No one had said a word about one of their biggest perks—travel to Europe for fashion shows that were beginning that month. Mazzola demanded an appointment with Bahrenburg and Tilberis and learned his people wouldn't be making the trip.

The next morning, Tilberis and Bahrenburg met the staff in a grim, windowless conference room. "Claeys's voice was shaking," says the staffer. He paid tribute to Mazzola, "which was a joke." Then Tilberis spoke for a moment, said she had not been interviewing for a new staff—"contrary to popular belief"—and added, "I look forward to seeing you all in April," when she would return from the shows. About two weeks later, while Tilberis was in Europe, the phone calls came from human resources.

Several of these employees (who were given seven weeks' notice, nonnegotiable severance agreements, and an offer of help in finding new work within Hearst—or outside, if necessary) are now considering age-discrimination lawsuits. They are almost all over 40. A Hearst newsletter bragged about *Bazaar*'s "new, younger, vital" editors. "It happens that the law says you can't hire or fire based on age," says Jeffrey Bernbach, a lawyer representing some of the dismissed staffers. Tilberis says they had to go so she could have a clean break with the past.

Also silent are most of the *Vogue* editors here and abroad who have been approached by Tilberis and her first hire, creative director Fabien Baron (a controversial graphic designer who has worked for Italian *Vogue, New York Woman,* and *Interview;* has done ads for Barneys New York, Valentino, and Michael Kors, among others; and is now designing Madonna's erotic photo book). Wintour hints at how she's kept some of her editors. "I think they should be paid very big salaries," she says. "Business is business."

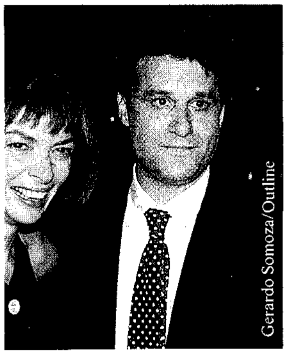
Tilberis has also contacted two prominent Condé Nast photographers, Steven Meisel and Patrick Demarchelier. But they have reportedly been told that if they shoot for *Bazaar,* they will never work for another Condé Nast magazine anywhere in the world. "We won't share photographers," Si Newhouse says



Adam Scull/Globe Photos

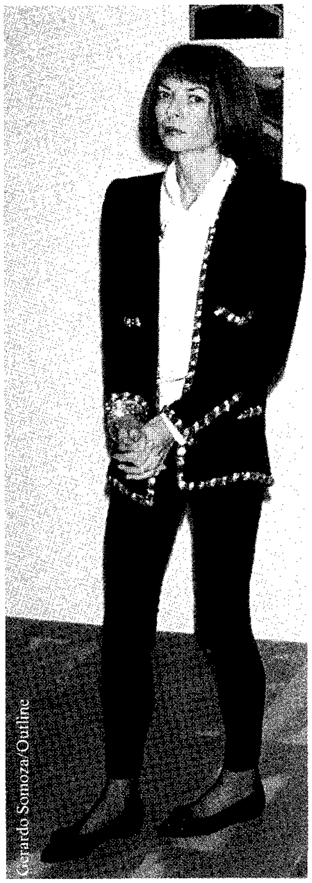
Anthony Savignano/Ron Galella

John Barrett/Globe Photos

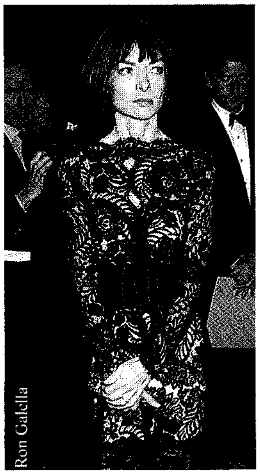


Gerardo Somoza/Outline

Eric Boman



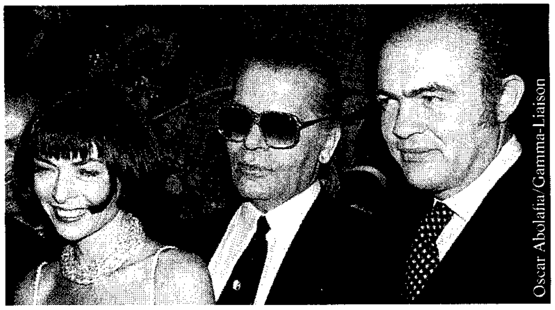
Gerardo Somoza/Outline



Ron Galella

Anthony Savignano/Ron Galella

THE WINTOUR POWER LOOK. *VOGUE'S* EDITOR WITH (CLOCKWISE FROM TOP LEFT) CAROLYNE ROEHM, RALPH LAUREN, AND DONNA KARAN; OSCAR DE LA RENTA; KARL LAGERFELD AND CHRISTIAN LACROIX; PHOTOGRAPHER BRUCE WEBER; STEVEN MEISEL; HUSBAND DAVID SHAFFER; AND ISAAC MIZRAHI.



Oscar Abolafia/Gamma-Liaison

Adam Scull/Globe

Gerardo Somoza/Outline

bluntly. Wintour makes clear her desire to keep her stars. "I don't blame Liz for wanting them," she says. "I wish she didn't." For now, Demarchelier is staying at *Vogue,* she continues. But as for Meisel, says James Moffat, the photographer's agent, "everything at this stage is up in the air in terms of everything."

Meisel has had problems off and on with both *Vogue* and *Allure* over creative control at his shoots. He continues to work for Italian *Vogue,* although Franca Sozzani, Italian *Vogue*'s editor and Baron's former boss, doesn't sound secure when asked about her star photographer. "I find Steven Meisel myself," she says. "Not Liz. Not Fabien. Twelve years we work together. I supported him when he wasn't Steven Meisel. The respect we have is beyond money. He can do what he wants." Sozzani thinks *Bazaar* should discover its own photographers.

Tilberis and Baron, 32, would not be specific about their plans. What's known is that Tilberis has hired Baron's wife, Scia Scia (pronounced "Sha-Sha") Gambaccini, as senior fashion editor; Ellen Fair, who's moving over from Hearst's *Esquire,* as managing editor; *Mirabella*'s Joel Berg as art director; free-lance writer Katherine Bishop as features editor; Tina Gaudoin, from England's *Harpers & Queen* (another Hearst magazine), as beauty editor; Sarah Foley, a model manager, as model booker; and Evyan Metzner, from *Vanity Fair,* as a fashion editor. What of a fashion director? There's been only one sign: Tilberis has asked to be seated at several fashion shows near Tonne Goodman, a top stylist who just left Calvin Klein.

Hearst executives have told people outside the company that they are reviving the in-your-face *Bazaar* of its glory days, when Carmel Snow was its editor, Alexey Brodovitch its art director, Diana Vreeland its fashion editor, and Richard Avedon its principal photographer. Skeptics say Hearst doesn't have the style or the backbone to fight *Vogue*. Tilberis disagrees with them all. But she won't describe her magazine. "Wait and see. The book will look different from anything else on today's market. I don't think you think about a magazine's history. You try to create the magazine's future."

She probably hasn't had time to create much just yet. She's been busy moving, acquiring an East Side house and getting her two sons settled in school. Meanwhile, she's working out of space at *Esquire* while Anthony Mazzola, *Bazaar's* editor for the past twenty years, finishes off the June issue a few blocks away. They cross paths sometimes, and a friend says Mazzola dreads the prospect of an encounter.

FASHION LEGENDS RICHARD AVEDON, CARMEL SNOW, GRACE MIRABELLA, AND DIANA VREELAND (CLOCKWISE FROM TOP LEFT).

Tilberis won't reveal her redesign until September, so *Bazaar*'s July and August issues are orphans. Tilberis calls these "caretaker" issues and says she will fill them with "inventory." But a source at *Bazaar* says, "There is no inventory. It's all being done by Liz."

In the meantime, the fashion world waits and watches and gossips endlessly and unmercifully. There was an undercurrent at the *Vogue* party that was more exciting than all the décolletage on display. Near midnight, both Tilberis and Wintour gravitated to one table. They joined Karl Lagerfeld, a favorite of both. Filling out the group were Wintour's husband, psychiatrist David Shaffer; Susan Gutfreund; Lagerfeld's assistants Gilles du Four and Victoire de Castellane; Carlyne Cerf de Dudzeele, one of the *Vogue* editors Tilberis recently tried, but failed, to hire; *Vogue* creative director André Leon Talley; Paloma Picasso and husband Rafael Lopez-Cambil; and the writer Javier Arroyuelo. Randolph Hearst was long gone.

"Here is the backstage," Lopez-Cambil whispered. "The intrigues, the protagonists, are all here."

"It's a fashion war fought with pencils and scissors," said Arroyuelo. "But *verrry* civilized. After all, we all cling to the fantasy."

THE WHOLE STORY SHOULD START WAY BACK," says Alexander Liberman, the editorial director of Condé Nast. *Harper's Bazar*—the second *a* was added in 1929—was born 125 years ago and eventually sold to Hearst. *Vogue* was founded by a group of swells and sold to Condé Nast, an ambitious young man from Peoria. He bought it in 1909 but lost control to bankers and British press lords following the Crash of 1929. They sold *Vogue* to the Newhouse family in 1959.

Warfare began as soon as Hearst bought *Bazar* in 1913 and retooled it as an elite fashion magazine. From then on, *Vogue* and *Bazaar* were constantly stealing each other's employees. But Carmel Snow's defection in 1932 from *Vogue* to *Bazaar*

Photographs: clockwise from left, Ling Li; George Hoynigen-Huene; Anthony Savignano/Ron Galella; © Horst.

was a major blow to Nast. "The crown princess had abandoned him," says Liberman. "Everything was based on her."

Two years later, Snow hired émigré art director Alexey Brodovitch. Together, they created "a remarkable magazine," Liberman says. "It had more style and class than *Vogue.* In many ways, I had to follow." *Vogue* fought back, banning the work of the traitors, poaching illustrator Bébé Bérard and editors like Nicolas de Gunzburg and Babs Simpson, but it wasn't enough.

Snow's *Bazaar,* with its stunning, disturbing Brodovitch layouts and photographs by Martin Munkasci, Louise Dahl-Wolfe, and, after World War II, Richard Avedon, set a new standard and redefined the genre. Though it never beat *Vogue*'s advertising revenues and had a higher circulation for only a few years, *Harper's Bazaar* was the clear creative leader.

In 1937, Diana Vreeland, an eccentric young woman of enormous style, joined Snow's team. She wrote a famous column, "Why Don't You . . . ," in which she dispensed advice like "Have a furry elk-lined trunk for the back of your car."

For Richard Avedon, raised on fashion magazines in a retailer's household, *Bazaar* was a dream come true. Brodovitch started him working for "Junior Bazaar," an influential new section. "*Bazaar* was my home when I left home," says Avedon.

"What was it like?" says D. D. Ryan, a Vreeland assistant who became a fashion editor in 1949. "Pure Hearstian. Frugal. Everybody did eight jobs for the price of one. But creatively, it was tops. There was real appreciation of the magazine as a visual, a literary . . . God! We had Cartier-Bresson. Brassaï. Capa. Truman Capote! And you could introduce an idea, a writer, a photographer. They'd pay attention. It was so alive."

Polly Mellen was a maverick from Philadelphia's Main Line who sometimes wore her sweaters backward and had worked at Lord & Taylor, Saks, and *Mademoiselle.* She met Snow and Vreeland in 1951. "*Vogue* was just a fashion magazine," she says. "The *Bazaar* was more creative. It was daring, original, far-out, an extraordinary group of people." Vreeland fascinated her. "She was totally imaginative, totally futuristic, totally *in toto.*"

But Vreeland wasn't long for *Bazaar.* Brodovitch resigned in 1958, and that same year, Hearst passed Snow's job to her niece, a former *Good Housekeeping* fashion editor named Nancy White. Like Jessica Daves, then the editor of *Vogue,* White lacked daring. "There was no aristocracy of thought there," says Avedon. "There was no way Diana would be Nancy White's fashion editor, and she left." Flush with new Newhouse money, Condé Nast snapped Vreeland up in 1962 and made her editor of *Vogue* the next year.

In 1965, Avedon was renegotiating his *Bazaar* contract. "I felt they should treat me well, and they were very rough about it," he says. Still, he shook hands on a new ten-year "agreement."

"Your contract should be ending," Vreeland said when she called Avedon that night. When he said he'd made a deal that day, she countered, "Will you at least hear what we have to say?" Avedon met with Liberman, and within days he signed with Condé Nast. "Then I vomited for about two weeks without stopping," he says. "I learned everything at *Bazaar,* and now I was going to 'the enemy camp.' "

VREELAND WAS THE LAST OF THE GREAT FASHION dictators. "Boy, was I in the greatest seat at the greatest hour of the greatest time," she once said. "The year of the jet, the Pill. A completely different social world was being created." Under her, *Vogue* "took first place," Liberman says.

Eventually, Hearst fought back. In July 1971, the company hired James Brady, the publisher of *Women's Wear Daily,* and installed him as publisher and editorial director. Brady dubbed his *Bazaar* "the thinking woman's fashion magazine." He put a Richard Nixon look-alike in a fashion layout and ran a photo of Faye Dunaway with unshaven armpits. "He was a daily journalist," says an ex–Hearst editor. "He was not visually astute."

"The magazine had leprosy," adds an editor of that time. "No one wanted to come near it. It was too weird. The turmoil in the country was present in all the pages." Hearst's powers were appalled. Sixteen months after he had started, Brady was fired by letter. It said that a new team—headed by Mazzola—would be taking over and that Brady should clean out his desk before they arrived. "I came to solve a problem," Mazzola once told me. "It was not an orderly transition."

With grim satisfaction, Brady notes, "Nineteen years later, it still hasn't turned around."

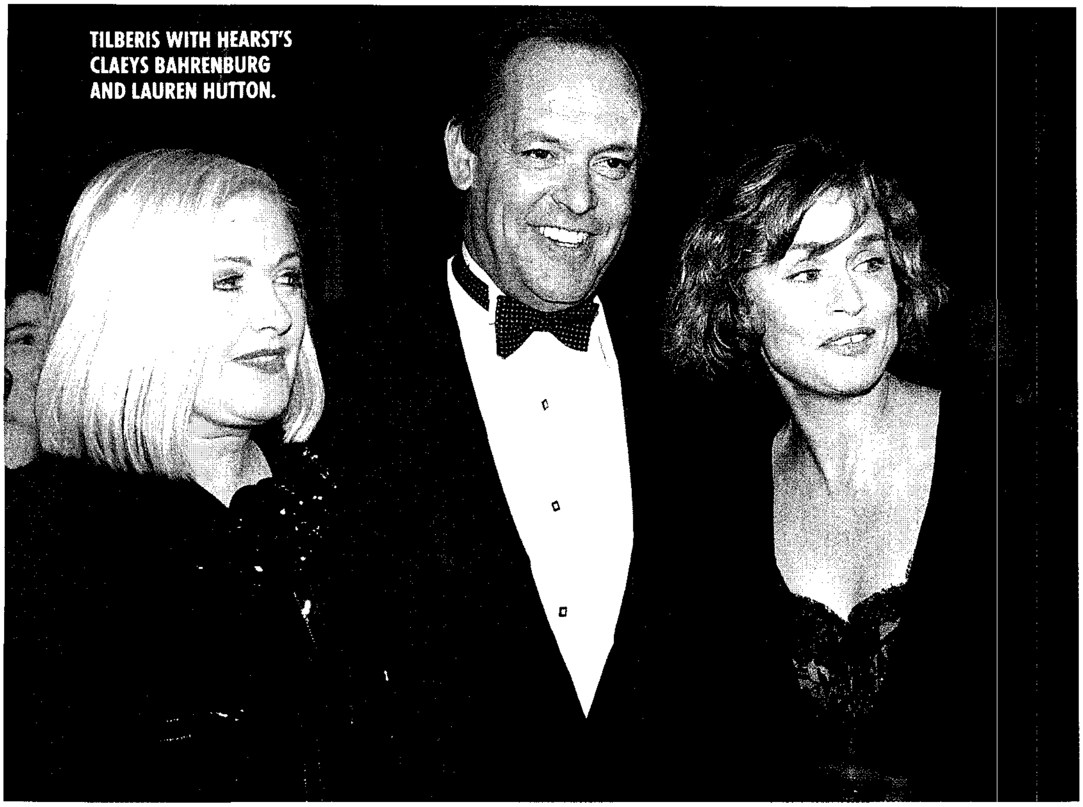
Meanwhile, *Vogue* had gotten a new editor, too, and she was far more successful. Grace Mirabella arrived at *Vogue* in 1951, eventually becoming Vreeland's associate.

By 1971, Condé Nast had noticed that there had been "a profound change in society," Liberman says. The extravagance and authoritarian single-mindedness that Vreeland had championed were out of fashion. "She was going too far," says an editor who worked under her. She was "too flamboyant, too over-the-top," the editor says. "It was time to move on, and she didn't want to make the change."

Liberman and Newhouse saw the change coming and decided Vreeland had to go. "Change happens," says Newhouse. "It's

HARPER'S
BAZAAR
please do come to us for Christmas
I understand you sell partridges in pear trees
...brandy, cream, nutmeg—and what?
I finally found Blitzen...
...after Candlelight Service...
but George always plays Santa like King Lear...
yes, the goose came—but it's alive...
60 Cents
December 1958
VOGUE
OCTOBER 15
Charming price tags
with fashion news attached
How to find your own beauty
Writers in this issue:
Christopher Fry
Gabriel Fielding
Robert Fontaine
50 CENTS

***Bazaar* was "remarkable," Alexander Liberman says. "It had more style and class than *Vogue.* In many ways, I had to follow."**



TILBERIS WITH HEARST'S CLAEYS BAHRENBURG AND LAUREN HUTTON.

Somehow Tony Mazzola survived the spectacle of various would-be *Bazaar* chiefs passing through Bahrenburg's office.

always traumatic. It may appear abrupt to people outside, but it was not a sudden decision." Mirabella had seen Liberman grow irritated with Vreeland. "She wasn't interested in deadlines," says Mirabella. "And women weren't buying fashion magazines. Circulation was plummeting. *Vogue* had nothing to do with anything going on in the world—zero. I was the one who always worked with Alex. I was the one who was around. I guess he got the feeling of how I sounded."

Called back from a sitting in California, Mirabella was handed the daunting task of updating *Vogue* for an era of women's liberation.

Shortly after Vreeland left, society editor Margaret Case was let go. Her desk was simply removed from her office, and she committed suicide. "They were not very good at letting people go," Vreeland wrote in her memoir, *DV.* "She threw herself out a window because she was eighty, she was out of work, she had no money—and she'd been dismissed in the most terrible way." To the outside world, Condé Nast had become Condé Nasty.

Polly Mellen sums up the change: "I went home one day, and the next, Diana's red office, the leopard rug, her Rigaud candles, her scent, her being, were gone. The walls were beige."

Mirabella and Liberman retooled the magazine quickly for the new, natural-look working woman. "My *Vogue* was more accessible," Mirabella says. "I have a conviction: Women aren't inanimate objects you hang clothes on." Under Mirabella, circulation rose from 400,000 in 1971 to 1,245,000 in 1987.

Richard Avedon stayed on, but he felt something was missing. "The period Diana was there was the last time I could express myself honestly in fashion photography," he says. Everything had changed. The exotic models were gone, replaced by wholesome Lauren Hutton and Patti Hansen. "It went from complicated and intelligent beauty to the girl next door who'd moved away," Avedon says. "It was the beginning of fashion at its lowest common denominator, the pandering to mass appeal that ends with Madonna on the cover of *Vogue.*"

By the late seventies, Avedon had stopped doing fashion pages. Though he signed a new contract to do covers, he says, "It was time to concentrate on orders from within instead of another phone call from *Vogue.*"

ANNA WINtour's career in fashion began in her hometown of London in 1970, when she went to work for Hearst's British *Harper's Bazaar* (now called *Harpers & Queen*). Moving to New York in 1976, she joined Mazzola's *Bazaar.*

"Tony felt the sittings I was doing weren't right for the American market," Wintour says. Fired, she went on to *Viva* and then *New York,* where she quickly made a mark with influential fashion and design pages. She spurned Condé Nast's early overtures. But she did meet with Mirabella. "Grace asked what job she wanted," says an editor who heard of their encounter. "Grace, of course I want your job," Wintour replied. She returned to *New York.*

Finally, in 1983, Liberman lured her to *Vogue* with the new—and purposefully vague—title "creative director" and a mandate to use her elbows. Liberman says he felt "an absolute certitude I needed this presence." Adds Newhouse, "Alex's mind is quite subtle and complex. I won't dare to say what was in his mind. Everything I heard was 'Here is a great talent.' "

Liberman didn't feel he was planting a thorn in Mirabella's side. "Perhaps I was silly," he says. "In my innocence, I thought she could collaborate with Grace and enrich the magazine." But both Wintour and Mirabella felt frustrated. "Things worked differently then," Wintour says. "Grace picked the clothes. There was one point of view. It's not how we do it now."

"I'm the first to see nothing coming," says Mirabella. "Even a bus."

According to one *Vogue* source, Wintour did wonderful work—but some of it ended up on the cutting-room floor. "Anna was the best sport. She came in looking adorable, bringing in new ideas. She'd get put down, take it, and—bless her heart—come in the next day with another idea. Then she realized she just couldn't take it."

Beatrix Miller, the longtime editor of British *Vogue,* chose that moment to retire. Bernie Leser, the managing director of Condé Nast's English operation, offered Wintour the job. Recently married and newly pregnant, she at first turned it down. After months of deliberation, she agreed.

Reaction in England was swift and severe. Many top fashion editors felt they were better suited for the job than Wintour. Under Miller, British *Vogue* had been a whimsical, eccentric magazine, much admired by the cutting-edge fashion crowd. "It was a rare animal," says Liz Tilberis, who started there after placing second in a 1969 *Vogue* talent contest.

During Wintour's first months, unhappiness spilled into the pages of the press. For a supposedly civil people, the British gave Wintour an extraordinarily hard time. They nicknamed her Nuclear Wintour and the Wintour of Our Discontent (the *Evening Standard* mentioned "her habit of crashing through editor-

Photograph by Sonia Moskowitz.

ships as though they were brick walls, leaving behind a ragged hole and a whiff of Chanel"). Tom Binns, a jewelry designer, created a pin that read VAGUE VOGUE VOMIT.

What had Wintour done to deserve this? She'd installed her own desk (as she had at every job since *New York*), expected staffers to arrive early, and made it clear that those who couldn't comply wouldn't be happy. More significantly, she changed British *Vogue,* substituting rational uniformity for idiosyncrasy, the straightforwardly sexy for the strangely erotic.

"There was certainly an eccentric side to London I thought was great," Wintour says, "but women also wanted reality. Maybe I put too much stress on it at the time, but I was new and I wanted to put my stamp on it. I got it from Grace Mirabella, that sense of realism. I certainly brought that to London."

"She showed a fine instinct for Thatcher's Britain and hard-edged consumerism, but Anna was seen as an American agent," says a well-placed observer of British fashion. That community would have preferred it if Grace Coddington, an ex-model and Miller's fashion director, had been given Wintour's job. "Grace was very much the queen of fashion in London," says Wintour, "and here I come with a lot of attention on me. Obviously, it was difficult for her."

Though she had actually come to admire Wintour, the rumors continued when Coddington left the magazine and England to take a job working for Calvin Klein in New York. Three months later, in April 1987, "there was incredible speculation" that Wintour's chilly reception in London was about to send her scurrying back to America, the observer says. Pregnant again, and often alone in her long-distance marriage to David Shaffer, who was based in New York, she was rumored to be in discussions with another magazine.

This was roundly denied at the time, but today, Wintour allows there was some truth in the rumors. She received offers, she admits, but discussions "didn't go very far. I was having a hard time personally. It wasn't a secret."

Newhouse flew to London to see her—and keep her. "We were having problems with *House & Garden* at the time," he says. "So I suggested she come back and take it over." Newhouse must have known of her ambition to edit *Vogue,* but he wasn't dangling any promises. "You don't deal with magazines in such a flip way," he says. "There's too much at stake. You don't park somebody. That's the worst kind of publishing management—and no way to treat a lady."

That summer, new rumors flew that Wintour was heading back to New York. The news soon leaked. But *House & Garden*'s editor, Louis Gropp, was on vacation and couldn't be reached. When *Women's Wear Daily* printed the rumor on August 12, Condé Nast staffers said at the time, the newspaper never reached their desks that morning. Two days later, with Gropp finally located, Wintour's new job was announced.

Gropp ended up quite happy at Hearst's *House Beautiful.* The moment also proved fortuitous for Tilberis, who'd succeeded her best friend, Coddington, as fashion director at British *Vogue.* That summer, though she'd enjoyed working for Wintour, she'd accepted a job offer. Ralph Lauren was reportedly set to pay her $250,000 a year to join his design team. By making Wintour happy, Condé Nast was able to keep Tilberis. Ten days after she resigned, Tilberis did a quick about-face and took over British *Vogue.*

Tilberis quickly settled into her job, striking a balance between the magazine she'd grown up with and the one it had become. Her *Vogue* was a quick success. Wintour remained enmeshed in controversy. Her eight-month attempt to remake *House & Garden* (renamed *HG*) into a cross-disciplinary journal of style quickly ran into trouble. Readers and decorators revolted. Things got so bad, it was widely believed that in a secret room in a Condé Nast building, operators were fielding an avalanche of subscription cancellations.

HG had its admirers. "I wouldn't part with my eight issues for thousands of dollars," says Polly Mellen. "It was so brilliant. But the Old Guard couldn't take it."

"It was a horrible time," Wintour says. "I thought I was doing an interesting magazine." Meanwhile, events outside Condé Nast were conspiring to take *HG* away from her.

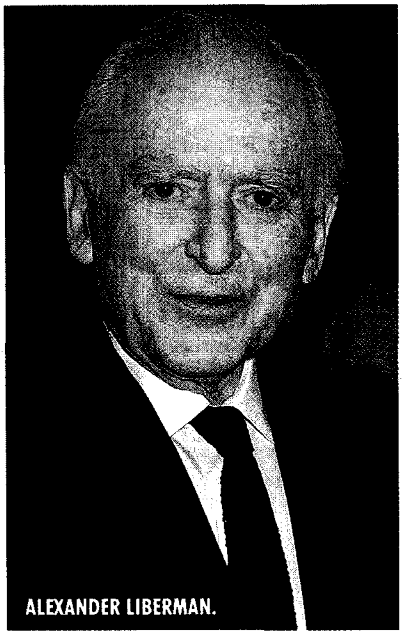
IT WAS THE YEAR OF *Elle.* THE SLICK, GORGEOUSLY PRINTED American edition of the French magazine was growing fast. For so long, there had been no competition. *Bazaar* was in a holding pattern. Anthony Mazzola's editing approach had become increasingly formulaic, dependent on celebrities and monthly themes repeated year after year—like "The World's 10 Most Beautiful Women." "We called it the '10 Most Available,' " snickers an editor of that time.

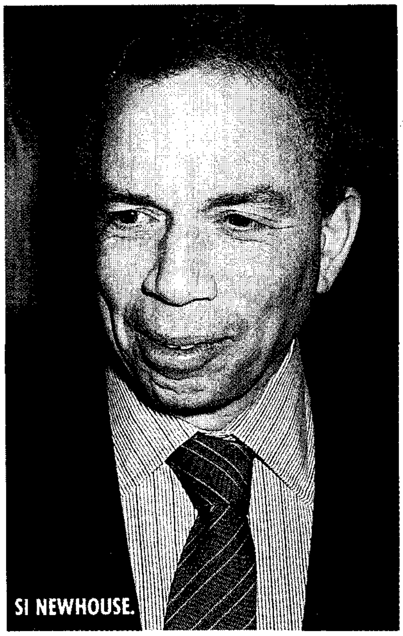
In 1987, *Vogue*'s advertising revenues hit $79.5 million and *Bazaar* booked just $32.5 million. *Elle,* at $39 million, was coming on fast. At 850,000 copies a month, it was also outselling *Bazaar.* Hearst seemed not to notice, but Condé Nast did. "There was a slight tremor," Liberman allows. "People looked at *Elle* carefully. There was a young, irreverent attitude that seemed to appeal. It's quite possible we learned certain lessons."

No one ever thought "to make *Vogue* like *Elle,*" Newhouse insists. But "the fact that it was as successful as it was was a sign there was a problem with our own magazine that we should be looking at. It seemed a change at the top was necessary."

As far back as 1986, Liberman had let Grace Mirabella know that something was amiss. But he did it with "words I didn't quite understand," she says. "The more I sounded one way, the more they sounded the other. For the first time in my life, I was really unhappy."

Newhouse admits that Mirabella's departure was badly handled. "Alex and I made the decision to change," he


ALEXANDER LIBERMAN.


SI NEWHOUSE.

Newhouse admits Mirabella's departure was badly handled: "The P.R. of it got all bitched up."

Photographs: left, Ron Galella; right, Anthony Savignano/Ron Galella.

says, and somehow it leaked to Liz Smith, who promptly broadcast the news. Mirabella found out she'd been fired after a friend heard it on TV. "The way it was handled was graceless—without making a pun," Newhouse continues. "The P.R. of it got all bitched up. So fine. But it wasn't a spur-of-the-moment decision."

Still, Anna Wintour was surprised that "they wanted to make a change so soon," she says. "It was so hard for Alex and Si to do it. Unlike what's been written, they are incredibly loyal people, and Grace had done a brilliant magazine for so long."

Some of Mirabella's editors cried when she told them what had happened, but "she never batted an eye," says Polly Mellen. "Grace was brave beyond anything I ever saw." Within days, Rupert Murdoch got in touch with her. A few months later, he made her an offer she couldn't refuse—a magazine bearing her name; it first appeared in June 1989. Initially, at least, *Vogue* considered *Mirabella* enough of a threat to warn photographers and models that they couldn't appear in both.

"You must remember," says Liberman, "*Mirabella* took a very strong *Vogue* [contingent]. Whatever we could keep as exclusive we were going to keep. All publications want originality and exclusivity. A choice has to be made."

THE ATTENTION OF THE FASHION WORLD SOON turned again to *Harper's Bazaar*. What was Hearst going to do? Through the early eighties, the magazine had registered consistent gains, nearly doubling ad pages between 1979 and 1984. But in 1985, ad pages started falling, and revenue was flat. By 1988, ad pages had fallen almost 11 percent.

Mazzola had been at Hearst for 40 years, rising from assistant art director at *Town & Country* to its top job before taking over *Bazaar* in 1972. Over the years, he'd lost a number of top talents in his fashion department. "Tony never claimed to be a fashion person, but he never relinquished that much power," one ex-editor explains. His problems began in the mid-eighties, when his wife, Michele, who favored aggressively ordinary clothes and aviator glasses, joined the magazine's staff.

"She was always butting in," says the editor. "Selecting clothes, going through slides. We closed doors and made jokes. Fashion was totally dictated by them, and they had no taste."

Another relative soon entered the arena. In July 1987, Randolph Hearst married Veronica Uribe, a figure of some intrigue in the international social set (*New York*, November 18, 1991), and she quickly took a keen interest in her new family's glossies. Late in 1988, Mazzola hired a top stylist named Freddie Leiba to do sittings for the magazine. "There was probably pressure from management and Veronica," says a Mazzola-era editor. Leiba's first photos landed on the January 1989 cover, and, as Michele Mazzola once told me, "Everything started changing."

By fall, the Mazzolas were crowing. Ad pages were up. "The numbers are unbelievable," Tony said. "We have dramatic—thank God—evidence of approval." Sitting behind a brass plaque that read DIRETTORE, Tony concluded, "We're going to change fashion-publishing history."

It didn't work out that way. The Mazzolas fell out with Leiba in mid-1990. "Freddie had the last word," says another *Bazaar* editor. So as time went by, "[Michele] would try to clip his wings. The minute he went on shoots, she'd change everything. So Freddie just left." After Leiba's departure in November, "the magazine started looking awful again." (Leiba says he left on good terms.)

That year, Veronica Hearst embarked on what seemed like a calculated campaign to drive Mazzola from his job. And Claeys Bahrenburg, who'd been appointed Hearst Magazines president in March, seemed content to let her. Somehow Mazzola survived the spectacle (reported like a serial by the press) of various would-be *Bazaar* chiefs passing through Hearst's living room and Bahrenburg's office.

Mazzola's fate was probably sealed at the Council of Fashion Designers of America awards dinner in February 1991. Though the evening was underwritten by Hearst Magazines, the CFDA chose to honor Anna Wintour with a special award. She chose Carrie Donovan—briefly her boss at *Bazaar*—to introduce her.

"Carrie had called Hearst and suggested that she and another *Times* editor run *Bazaar* together," says a Mazzola editor. "She was turned down flat. So she got up and blasted Tony."

Donovan—who denies she talked to Hearst—vogued onstage and proceeded to ramble through a fourteen-minute introduction. She said Wintour had been fired by Anthony Mazzola, who thought she was "too fashionable or something." As she meandered through Wintour's many accomplishments, Mazzola looked pained, slunk down in his seat, rubbed his eyes, and wrung his hands. Finally, Wintour took the stage and broke the tension. "I'm totally mortified," she said. For a moment, Mazzola smiled.

"That speech was a key factor," says one of his employees. "Hearst's whole upper echelon was there. They underwrote the evening. They were like men who'd just come out of the cave. They finally got the message. Hearst was totally embarrassed by Tony Mazzola that night. He was in agony." Still, he held on as Veronica Hearst kept up her guerrilla campaign against him and Anna Wintour took Manhattan, running benefits, putting society types and columnists on her masthead, helping rewrite the social codes. Often, the fizz around her was as impressive as her magazine.

Finally, last July, Mazzola's suffering seemed to be reaching its apex. At Valentino's Paris couture show at the Palais de Chaillot, *Women's Wear Daily's* John Fairchild pulled him behind a marble pillar. Mazzola returned to his seat, shut his eyes, and seemed to shiver through the fashion show. *WWD* soon reported rumors that Liz Tilberis was coming to America, as well as denials from Hearst, which was rumored to have just given the Mazzolas new contracts.

LIKE WINTOUR, ELIZABETH TILBERIS WAS PUT through the wringer by the British press, which delighted in printing her dress size (14) in headline type. More seriously, perhaps, the press also stirred up trouble where Tilberis says there was none. In March 1990, for example, it was reported that she'd left the name of Condé Nast's new managing director, Nicholas Coleridge, off British *Vogue's* masthead in a fit of pique. Then came the stories that she'd accepted a job at *Bazaar*, then had her salary doubled to stay at Condé Nast. At the time, she wouldn't discuss this. Today, she is no less taciturn when we meet in a wood-paneled dining room in Hearst's Eighth Avenue headquarters. Her office, around the corner at *Esquire*, is apparently off limits. The site of the interview has been a point of concern. This place seems calculated to send the message that she speaks for Hearst and its executives, who clearly don't want to speak about the company's recent past.

Tilberis runs quickly through her résumé. Bea Miller "edited by magic," she says. "An enormous amount of what I do now comes from her incessant training." When Miller retired, "I certainly didn't think I should be editor of *Vogue*. It never crossed my mind." Anna Wintour "made changes, of course. Excellent changes. We did less whimsy. We did a lot of running on the street." Tilberis almost went to Ralph Lauren because she was tired of traveling—and England. She stayed in London because "you don't get offered the editorship of *Vogue* too often in life."

Did she leave Coleridge's name off her masthead? "I did do it to make a point," she says. "I seriously believe to this day that magazine editors don't need editorial directors. Nicholas is a very nice man. It's nothing personal."

But Coleridge and Tilberis disagree on more than the role of the editorial director. "We first heard of an approach [from Hearst to Tilberis] in June 1991," Coleridge says. "We talked with her." In July, top *Bazaar* editors were told Tilberis had been hired by Hearst. A key Condé Nast source says Tilberis was kept in the fold with a financial inducement, one given with the understanding that she wouldn't talk to *Bazaar* again.

Tilberis is adamant that she didn't talk to anyone from Hearst in June. "What I do remains secret," she says. If the two versions are irreconcilable, "let it remain a clash—I know what I did." She says Hearst called in October. "It took a while. I wanted to find out how committed they were. They are totally committed to do the magazine I would like to see done." In early December, Mazzola "announced his plan to retire early next year or as soon as a successor is found," according to a press statement. Assurances in hand, Tilberis signed up January 6.

TILBERIS IN NEW YORK.

Says Tilberis, "This business is very tough, and I'm very sorry, but that's life."

The fashion network has it that Tilberis left because of friction with Coleridge and his boss, young Jonathan Newhouse, Si's cousin. In February, she was quoted in the *Daily Express* as saying she "couldn't put up with" Condé Nast's "schoolboy management" and preferred "the gentlemen" at Hearst. "I read that at the time, and I remember thinking, Did I really say that?" Tilberis recalls. "I don't think I said it to anyone who could print it—or that I thought it, actually."

"No one had a complaint about her whatsoever," says a source at Condé Nast's London office. "But there was a slight feeling it was time for a change. Certainly I don't think it took anybody here more than a day or two to get over their shock—perhaps not that long."

Hearst's offer was an irresistible challenge, and even at the low end of the salary range (thought to be anywhere from $300,000 to $1.5 million), it is a hefty deal. Tilberis won't talk about her salary, except to say that the rumors are "bulls---." She deals with the firings at *Bazaar* just as directly. "A magazine is a team, and the senior people are the editor's team. I provide the continuity. It's Liz Tilberis. This business is very tough, and I'm very sorry, but that's life." Her attitude about the embargo on photographers is more Machiavellian. "I think it's an unfortunate thing to do," she says darkly, "because it's possible it may have an adverse effect on the photographers' attitude toward Condé Nast."

Finally, she talks about her plans. Fabien Baron will keep his advertising company and stay at *Bazaar* "as long as he wants to, and I hope that's a long, long time." His controversial redesigns and brief reigns at Italian *Vogue* and *Interview* don't bother Tilberis. "He's got the energy and strength I admire."

Certainly, Baron's hiring says a great deal about Tilberis's intentions. His previous magazine work—highlighted by strong photographs and bold use of type, often at the expense of text—has been among the most exciting in fashion in recent years. And he is closely associated with Meisel, the era's top fashion photographer. But he was fired by *Interview* after six issues. And he's said to have alienated key editors and photographers. "Unfortunately, he's too limited in too many ways to be as good as he's supposed to be," says someone who knows him.

Baron is obviously good at shaking up magazines—and people. But although his appointment has excited those who like the cutting edge, it also worries some who see his style as too extreme for Hearst. Alexander Liberman says he welcomes "challenges that give vitality and jolts" but scoffs at magazines like the Baron-era Italian *Vogue* that become "albums for the ego of photographers. If Meisel dominates the *Bazaar* as he demands, I feel sorry for *Bazaar*."

Baron is stressing teamwork. "Everything is about ego now," he says. "The way to do something great is to leave the ego at the door." Specifically, he feels that fashion editors—not photographers—should relinquish the control they've been given over pictures and layouts. "They don't have the time to concentrate on the clothes—which is their job," he says. "People in the street are ready to see new things. People are ready to jump into the next century instead of worrying about the past."

SO WHAT DOES THE future hold? "Competition is scary and good," says *Elle's* publication director, Régis Pagniez. And with his magazine's circulation at 900,000, he says he sees no need for radical change. "The problem is the advertising," he continues. "The envelope is the same, and we'll have to share."

Si Newhouse agrees with Pagniez. "New ideas add something for everybody," he says. "There is always room for one more." Adds *Vogue* publisher Fuchs, "If advertisers can only afford two pages, they're not going to take risks. They'll come to *Vogue* as long as we keep delivering. And we're showing force everywhere we're going." Indeed, at this month's fashion shows, *Vogue* was represented by packs of editors—sometimes as many as two dozen at one show. Tilberis, on the other hand, frequently looked lonely, sitting with Fabien Baron and Scia Scia Gambaccini and a few junior editors.

Older hands in the fashion game profess optimism. Polly Mellen, who was gently removed from *Vogue* after Wintour's arrival (ending up as a contract editor at *Allure*), has high hopes. "They're going to be rivals, and it's going to be exciting," she says. "It brings out the best in people and the meanest, and it *has* to be that way."

Richard Avedon's presence in *Vogue* faded further after Wintour's arrival. Though he had several months remaining on his contract to shoot covers for the magazine, Wintour rejected all his attempts, and he, in turn, said no when she asked him to return to shooting fashion pages. "Believe me, I didn't need another cover of *Vogue*," Avedon says, laughing.

At Diana Vreeland's 1989 memorial service, he took a swipe at fashion editors that many saw as a direct shot at Wintour. That's not what it was, he says, though he does reaffirm his belief that today's fashion editors are "just advertising departments with legs and high heels." Unlike so many others who've been forced to choose between Hearst and Condé Nast, Avedon is now working happily with both. He has a ten-book contract with Newhouse's Random House and an upcoming retrospective at the Whitney that is likely to be underwritten by Hearst and Eastman Kodak. Tilberis and Bahrenburg approached him to return to *Bazaar*, but he told them his schedule wouldn't allow it. Meisel may be on top of fashion; Avedon is beyond it.

So what does this survivor of 40 years of fashion wars think of this latest battle? "Fashion magazines are the mother of invention," he says. "May the best mother win." ■

Photograph by Harry Benson; hair: Kao Hui for Frederic Fekkai; makeup: Denise Chaplin for Frederic Fekkai.

MAGICAL MYSTERY TOUR

On the road with Jerry

It was a dazzling, windy April day, and outside a hangar at the Santa Monica airport virtually every progressive organization in California had set up a table to hawk its wares at the big satellite-broadcast fund-raiser that was kicking off Jerry Brown's campaign for the state's primary. The California Green Party was there. So were the Rainforest Action Network, the Christic Institute, the Vegetarian Society of Southern California, Fairness & Accuracy in Reporting, and SANE/FREEZE. When the wind gusted, their fliers and pamphlets fluttered madly under the paperweights that held them down.

It was, in keeping with the anti-Establishment tone of Brown's campaign, a populist fund-raiser; tickets were priced from $30 to $100. "And if you can't pay, you can probably get in anyway," Lisa Pease, a Brown volunteer from North Hollywood, explained. "The important thing is to hear Jerry." The crowd had begun to gather hours before the candidate was due to arrive, and he never arrives on time. Despite Brown's recent defeat in the New York primary and the massacre he was enduring that very day in the Virginia caucuses, the mood was festive. Someone

By John Taylor

Sipa. Bus photographed by Jean-Marc Giboux.

E BACK
ERICA

POSTMODERN PERÓNIST: *"I want to throw a bomb, start a chemical reaction."*

PHOTOGRAPH BY GERRY GROPP

Meeting with Hasidim in Brooklyn . . .

. . . . Staying at the home of Michigan supporters

had dressed up as a Native American Uncle Sam on stilts. Children carried signs they had made themselves. There were a jester and a mime and a couple of Melrose Avenue poseurs. But for the most part, the people were Santa Monica middle-class. There was only one man in a tie-dyed T-shirt. He also wore a headband and was confined to a wheelchair.

By the time Brown did get there, less late than usual, the crowd, which had swelled to more than 4,000, had moved inside the cavernous hangar. The huge backdrop for the stage was a curious but striking version of the American flag made from 26,500 pounds of used plastic bottles (blue), paper (white), and rusty tin cans (reddish). Brown sat in the front with his mother and father and a handful of the Hollywood figures who had endorsed him: Oliver Stone, Tippi Hedren, Talia Shire. Carroll O'Connor, another Brown supporter, appeared onstage to introduce the candidate.

O'Connor began to rail against the media and their contemptible, their reactionary, their positively troglodytic attitude toward Brown. "There isn't a single left-wing paper in the country," he complained. Or, besides Brown, a single left-wing candidate. The rest of them, O'Connor went on to say, were "apparatchiks." Clinton was an "apparatchik." Bush was an "apparatchik." "The press is so used to apparatchiks," O'Connor told the crowd, "that when they see someone who isn't an apparatchik, they think he is a *strange character.*" And the crowd roared lustily.

Brown had disappeared. "The candidate's

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It is certainly true that the press thinks Brown is a strange character. It just won't take him seriously. Ever since he declared his candidacy, he has been treated with varying degrees of scorn and ridicule by the people he calls the Pooh-Bahs, the mandarins, the pundits, the college of cardinals, the custodians of political perception. To the Washington *Post,* Brown's campaign has been "shrill and demagogic." To George Will, it has been an "exquisite burlesque." Other journalists have accused him of hypocrisy, cynicism, naïveté, opportunism, and just plain silliness. New York *Times* reporters have taken particular pleasure in seeking out eccentric Brown supporters, as if eccentrics could be found at no other candidate's rallies, and quoting them at length to give the impression that Brown's following consists of little more than a Day-Glo busload of Grateful Dead groupies. The conventional wisdom about the Brown campaign is that it is "amusing," something for reporters to have a little fun with.

"There's a lot of hostility," Brown told me at one point. "I've been trying to get coverage on the national networks for months," he said at another point, "and I've got some, particularly in New York in the last few weeks." After the New York primary, he made it onto the networks in a big way, but only to answer the charges broadcast by ABC that drugs were used at parties held in his Los Angeles house while he was governor. Brown has vehemently denied the charges, calling them "bizarre," "malicious," and "defamatory." "This is the most pernicious abuse of media power I've ever seen," he said.

What particularly galled Brown was that the charges in the report were made by two men whose faces were shadowed. One even had his voice altered in a further effort to conceal his identity. Brown said these ominous theatrics created "a fictional docudrama masquerading as news." The story intensified the paranoia that already existed among Brown's supporters. At a rally in San Diego, one man carried a sign saying, THE NEWS MEDIA SMOKES DOPE AND HALLUCINATES THEIR STORIES. Another man called out to Brown, "There's a conspiracy! A conspiracy to keep you out!"

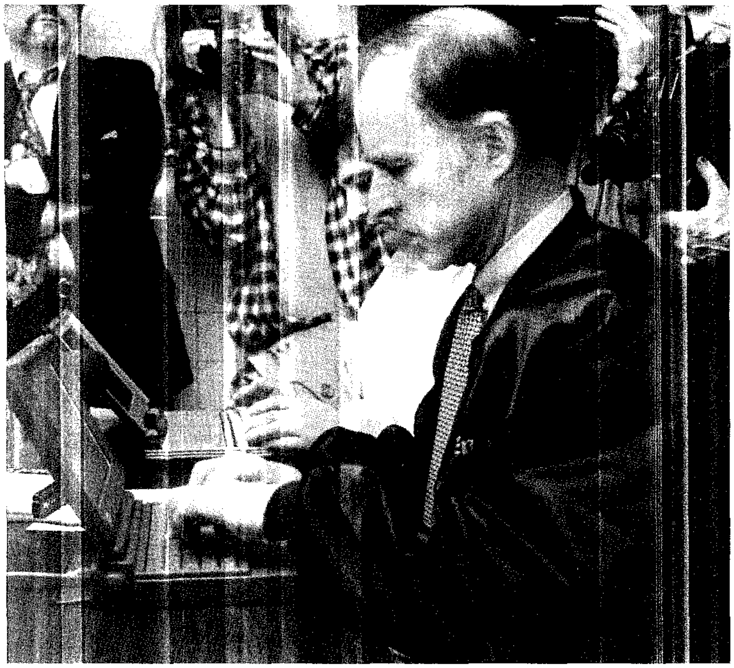
"I don't think there's enough intelligence for a conspiracy," Brown answered.

Others do. At the fund-raiser in Santa Monica, I asked Oliver Stone if he thought the ABC story was part of a conspiracy against Brown.

"Yes. Absolutely," he said. He reflected for an instant. "*Yeah.*"

ASIDE FROM THE ABC STORY, which runs counter to most everything known about Brown's personal habits, the candidate himself has done enough to earn at least a good measure of the press's disdain. To begin with, Brown does not project well on television, where the padded shoulders of his jackets and the high collars of the shirts he wears emphasize his thin, tendon-cabled neck. Age has pulled the corners of

Photographs top, by Larry Kaplan (3).



. Answering voters' questions via computer at his New York headquarters.

his mouth down in a perpetual grimace of distaste that makes him look bitter. When Brown was younger, he had a certain poetic, dreamy style, but age has also narrowed his emotional range. He rarely smiles. His dominant tone is strident anger. His temples throb as he issues his hoarse, turgid screeds against the "corrupt elite" who have "ripped off" the public.

nissing," insisted an aide. "Headquarters simply can't locate him."

Furthermore, to wear gangsterish Italian suits while calling yourself a "battering ram for the people" is to invite caricature. The protectionist language with which he embraced the United Auto Workers after previously espousing free trade, his denunciations of Clinton as the "Prince of Sleaze," his miscalculated citing of Clinton's Jewish supporters from the pages of *Business Week,* his choice of Jesse Jackson as his running mate, all combine to make him seem a transparently cynical and manipulative politician, someone who embodies the hypocrisy and ethical bankruptcy that he has spent so much of his time denouncing.

But at the same time, Brown's campaign has been more daring and original, and certainly more provocative, than that of any other candidate. His attacks on Washington's insider network have expressed more forcefully than any of Clinton's speeches the popular revulsion toward the political Establishment. Tax experts writing in publications ranging from *The New Republic* to the New York *Times* have described Brown's flat-tax and value-added-tax proposals as equitable, efficient, and innovative. (Much of the criticism of the flat tax was fueled by Citizens for Tax Justice, of which Clinton's campaign manager David Wilhelm is a former executive director.) Brown's 800 number, initially derided by his critics as a pathetic exercise in telemarketing, has been a radically successful fund-raising device, enabling him, according to his campaign treasurer, Kevin McDermott, to collect more in federal matching funds in recent weeks than any other candidate.

Environmental crises will probably be to the twenty-first century what ideological crises have been to this one. As governor of Arkansas, Clinton has placed little emphasis on environmental issues. By contrast, the recent annual report of Worldwatch said, California has become a "window on the future" to alternative energy because of actions taken during the late seventies, when Brown was governor. Brown now proposes revitalizing the economy and creating new jobs by increasing energy efficiency. Half of all the energy consumed in the country is wasted, he says. If that waste were eliminated, the money saved could be used to pay for labor, research, and more efficient production.

But conservatives have managed to convince many people that there is something almost effeminate, or at least dippy, about environmentalism. And in a New York–primary exit poll, 58 percent of those questioned said they felt Brown was not "levelheaded" enough to be president, in part because of his various unorthodox proposals. To so many people, he remains this *strange character.*

IT WAS AFTER ELEVEN O'CLOCK ON THE day following the New York primary when Brown finally appeared in the lobby of the Parker Meridien hotel. He still had the deep tan he has somehow managed to retain throughout the campaign, but he looked drawn and irritable. The broken blood vessels on his cheeks seemed more vivid. He had slept less than two hours the night before. "It was the least amount of sleep I've had in years," he told me.

Outside the hotel, a few reporters and camera crews had gathered to get his reaction to the fact that he had received even fewer votes than a man (Paul Tsongas) who had not bothered to campaign. Brown began to offer his standard interpretation: The 26 percent of the vote he had received had to be considered a strong show of support compared with the sheer hopelessness with which his campaign had been viewed two months ago; the dismal turnout proved he was right about voter alienation. But then the futility of this exercise seemed to overtake Brown. "Are you going to use this film, or should I go and get my stuff?" he asked harshly. The reporters shrugged. Brown turned away and walked down the block.

Members of Brown's own staff felt he had made two strategic mistakes in New York that cost him dearly: promoting the flat tax, which was easy to attack and hard to explain, and declaring that he would nominate Jesse Jackson as vice-president, which appealed to blacks, who didn't vote heavily, but alienated Jews, who did. According to one source, Jacques Barzaghi, the former French film director and Godard collaborator who is Brown's confidant and co-strategist but who knows very little about New York politics, believed the Jackson issue would offend only 10 percent of the Jewish voters. "Jacques was off by 81 percent," the source says.

Barzaghi himself takes an existential view of all adversity, whether it is Brown's defeat in New York or the candidate's concern that the Washington *Post* was harassing a female friend of his in California. "It's part of ze test," Barzaghi told me as Brown's chartered plane, a 30-year-old turboprop craft that his staff called the Sky Pig and Barzaghi referred to as the *Cochon du ciel,* prepared to take off. "It's all part of ze test. It's all about testing, testing, testing." Barzaghi removed his black silk UAW union jacket but not his beret with the black ribbon hanging down the back. Under the jacket he was wearing a red turtleneck shirt. He settled into his seat and calmly began going through the campaign papers that he carried in a plastic Fairway shopping bag.

Brown was more visibly frustrated. In Brooklyn on primary day, a reporter had asked him what he would do if he lost. "I refuse to get into the 'if' business," Brown had snapped, adding somewhat weirdly, "That's part of the whole corruption I'm running against." Even before Brown's defeat in the New York primary, party elders had begun telling reporters he ought to drop out of the race to allow Clinton to concentrate on his all-but-certain November battle with George Bush. Brown began to feel that it was not only the media that were conspiring against him but the entire Democratic Party Establishment. "As long as the caucuses and primaries are held, they shouldn't be a charade," he told 100 or so supporters who had come out to meet him at the airport in Roanoke two days after New York. "If the party should work like the Russian politburo, then the party should meet this week and cancel the primaries." But in the aftermath of his defeat in New York, it became a struggle for him and his supporters not to admit the pointlessness of the entire enterprise. When a reporter in Roanoke asked Brown if he was disappointed by the small turnout at the airport, he began to explain that he was not when he was interrupted by a woman with a TAKE BACK AMERICA sign. "We only had an hour's notice!" she screamed at the reporter. "It's not small for an hour's notice!"

Brown's 30-year-old turboprop campaign airplane is called Sk

As a former governor, former chairman of the California Democratic Party, and three-time presidential candidate, Brown himself is as vulnerable as any politician to the charge of being part of the corrupt Establishment. Outside Brown's Times Square campaign headquarters on the night of the New York primary, a group of self-proclaimed anarchists was protesting his "insurgency" as a fraudulent travesty. "It's frigging ridiculous," said a man with blond dreadlocks who was a squatter on the Lower East Side and who called himself Rudderhead. "He's as big a sleaze as the rest of them."

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Brown, of course, explains that it was his years as a politician, particularly as chairman of the California Democrats, that exposed him to the true degradation and paralysis of the system. His denunciation of limousines and perks and $1,000-a-ticket fund-raisers ("where they eat sherbet, only they call it sorbet, in the middle of the dinner") is the centerpiece of his campaign. This mid-career conversion exposes Brown to the charge that his anti-Establishment rant is just a cynical ruse. But while he is wildly ambitious and can be a mean-spirited campaigner, he is not fundamentally cynical. He has genuine beliefs. There was an element of calculation in his naming Jesse Jackson as his running mate, but at the same time he felt it was right. "That said a lot about his willingness to share power," Thomas Watkins, publisher of Brooklyn's black newspaper *The Daily Challenge,* told me. "It was not pandering. Jackson may have cost him votes."

Brown also is a genuine populist, a sort of New Age Huey Long, a postmodern Perónist, and, like Long and Perón, he is full of genuine rage. "They say I'm a political bomb-thrower," he told a crowd at the University of Virginia law school after the New York primary. And, he went on, it was true. "I *want* to throw a bomb, start a chemical reaction. I *want* to change things. Shake it up. Open it up."

But there is something obdurate and willful, sullen and adolescent, about such remarks. They have reinforced the perception that Brown is simply an anti-politician practicing anti-politics, a "one-note candidate," as a Clinton aide recently put it. Brown does have his positions: a single-payer health-care system modeled on Canada's; a 50 percent cut in the defense budget; a possible moratorium on the sale of handguns; the freedom for doctors to prescribe marijuana as a painkiller.

But he is impatient with mere positions. He refers to them as lists. And as he says again and again, specific positions are not what his campaign is about. "Clinton talks about these little programs," he told me. "They discuss them, as though talking about the details of these programs had *any importance whatsoever.* And I'm saying the only important thing is, Why don't any of these good ideas get developed?"

I asked Brown what would enable him, if he were elected, to develop any of these ideas. "I'll only get elected if there's a complete revolution," he said. It was the single most revealing comment he made during the time I spent with him. It exposed the central intellectual swerve, the existential Möbius strip, of the Brown campaign. Specific programs were irrelevant because they couldn't be accomplished. But without specific strategies, it will be impossible for him to realize his sweeping agenda. Rigidly encased in this fatalism, Brown has appeared to offer not so much a program for reform as a sour critique of everything that's wrong. He has very interesting ideas, but he has by and large constructed his campaign as a form of complaint.

"Where is Jerry?" one of the reporters asked the morning after the ABC story about drug use in Brown's house had broken. "Where is Jerry?"

"They're in the process of trying to locate him," said Mark Nykannen, a Brown press aide.

"The candidate's *missing*?"

"The candidate's not missing. The folks in Santa Monica simply can't locate him."

Brown, it seemed, had disappeared. Maybe *disappeared* was not the right word. But at that moment, no one, even the people at his headquarters in Santa Monica, knew where he was.

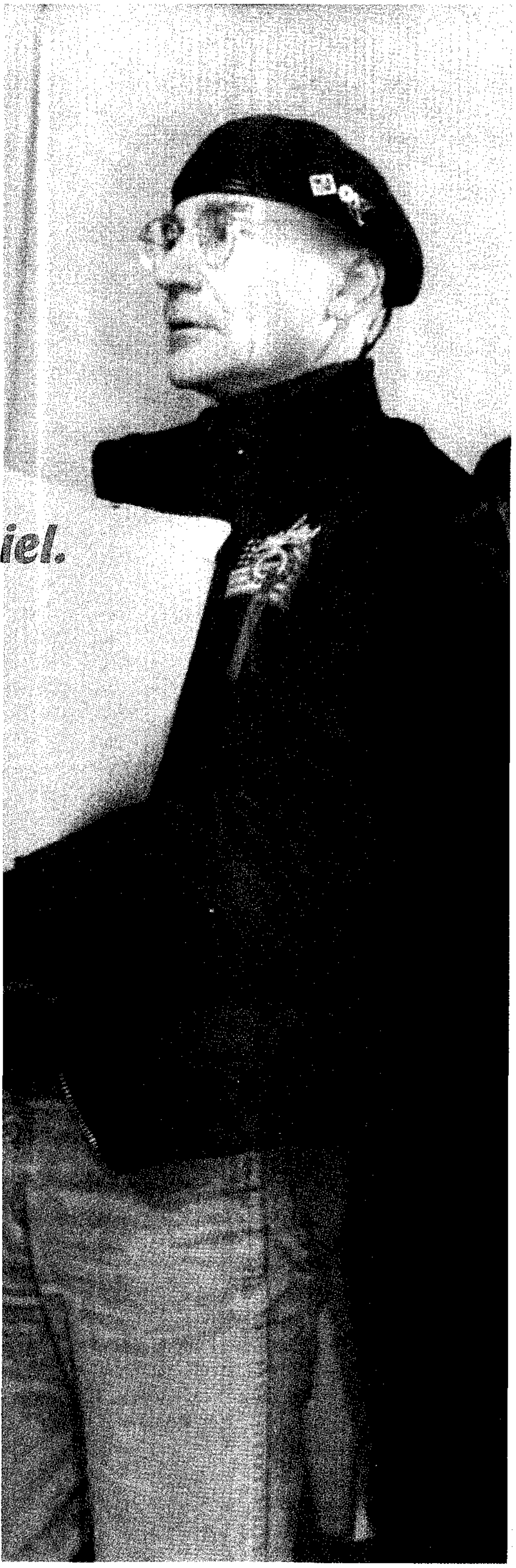
The disorganization of the Brown campaign has become legendary. It reached new heights the day before the New York primary, when the press bus following Brown took a wrong turn and got lost in a run-down section of the Bronx. Then, the next day, a new bus driver from a new bus company refused to pull away from the hotel curb until he had been paid some $900 in cash. Again, hours were lost. "Zis campaign is not about wholesale, it is retail," Jacques Barzaghi told me, investing this standard political trope with an air of Zen-like profundity.

Such incidents had become a regular feature of the Brown campaign. But nothing exceeded the utter chaos that enveloped it the day after the ABC story broke. When the report went on the air, Brown had been giving a speech to students at the University of Pittsburgh. He made some hasty denials to reporters—"absolutely false," "seems like a frame-up"—then consulted for several hours with his staff in an airport waiting room. During that time, Nykannen announced that Governor Douglas Wilder of Virginia had endorsed Brown. A CNN producer called the story in. Nykannen, a former NBC correspondent who had given up his career to write as-yet-unpublished novels and windsurf, reappeared shortly to explain that he had been misinformed. "It's not true. I was told a press release had been put out. That hasn't happened," Nykannen said, looking angry and sheepish. He added, "This has been a terrible day."

It got worse. Brown canceled plans to fly down to Norfolk for another rally, and instead the Sky Pig made its way to Washington so he could appear on *Nightline.* Oddly enough, during the flight Brown seemed more animated than at any time since losing New York. The ABC charges had a galvanizing effect. "I'm energized," he told me as the plane reached Washington. "I'm feeling good. We're on a roll here." As the Sky Pig began its descent, Brown's staff got into a small argument with *Nightline* producer Jeff Milstein over who would pay whatever fines might accrue if the plane were to violate noise-abatement regulations by landing after ten o'clock. "We'll pay if it's under a thousand," Milstein said. A crew member said the fine might be as high as $25,000, and so the plane circled the airport while the debate continued. Finally, with the *Nightline* deadline approaching, Milstein shrieked, "Put it down! We'll pay! Put it down!" and the Sky Pig landed.

On *Nightline,* Brown attacked his accusers—"We're going to smoke him out," he said of one—and mentioned his 800 number twice. After the show, he left to stay with supporters. The reporters reached their hotel around 1 A.M. Nykannen told them to meet in the lobby at seven-thirty the next morning for a scheduled trip to Richmond. The reporters faithfully dragged themselves out of bed at dawn, but now they were being told not only that the Richmond event was canceled but that Brown had taken off somewhere and Nykannen himself didn't know where he was.

ig, or *Cochon du ciel.*



PATTON?: *A watchful eye from Zen master Barzaghi.*

"This is insane," said Chuck Conder, a CNN producer.

"I know this is insane," agreed Nykannen, a tall, mustachioed man who faintly resembles Jeremy Irons. His wraparound windsurfer sunglasses hung from his neck by a thick rubber cord.

"Your office has to take firm charge," Tom Behrens, a young NBC producer, admonished Nykannen. "Bring it up with Jerry."

"The last fifteen hours have been fairly chaotic," Nykannen apologized.

"These stories get back to our superiors," Behrens continued. "That determines how seriously they take your campaign."

Chuck Conder, the CNN producer, was particularly irate. "Santa Monica should have known last night they wouldn't be in Richmond," he told Nykannen. "Santa Monica has screwed up. They can't proceed as though nothing happened and then change plans 45 times. They're jerking us around, jerking you around. Anyone who's not brain dead would have known Jerry wouldn't be in Richmond. How stupid are these people?"

REGARDLESS OF HOW STUPID Brown's staff may or may not be, the candidate considers himself to be of above average intelligence. One afternoon on the plane, Brown and I were discussing his belief that protecting American jobs did not contradict his desire to create a North American trading bloc. "There is no such thing as free trade and there is no such thing as pure protection," he told me. "It's a simplistic notion of small minds."

When I voiced some skepticism, he said, "You still don't get it, do you?" It made him impatient, just as it made him impatient when these other politicians wanted to haggle about the tedious details of programs. They didn't get it, either. Brown is convinced that he is right, and it annoys him to have to explain himself. "I know ten times more than they do," he told me, comparing himself with the other candidates. "I'm smarter. That sounds arrogant, but I signed 8,000 bills when I was governor."

Still, there are some odd gaps in Brown's knowledge base. During that same conversation, we were discussing civil liberties. Brown was outraged by the government sting operation to sell child pornography to a Nebraska farmer.

"It's incredible that the Post Office would do it," he told me. "Incredible that four judges on the Supreme Court would agree with it. And then the Washington *Post* comes out with an editorial: Don't worry, this is not going to prevent sting operations. It's incredible. I believe the reason why that went——Didn't Thomas have some allegations of his own?"

"*Some* allegations?" I asked.

"Wasn't there, didn't he have something? I can't remember."

"That he was a porn junkie," I said.

"Who said that?" Brown asked. "That was introduced?"

I was surprised by Brown's ignorance of Clarence Thomas's second confirmation hearings. He had been operating on little sleep, and perhaps that was responsible for a memory lapse. Or maybe he had been out of the country at the time.

"Well," I said, "outside of Anita Hill's allegations——"

"What did she say?"

"During her testimony, she said that he told her he watched all these porn movies——"

"Right. Okay. So did he vote for freedom or to say boys will be boys?"

It was a strange exchange. I didn't quite know what to make of it. Still, it was refreshing to speak with a candidate so clearly unprogrammed for the media. Unlike other candidates, Brown is not constantly enveloped by aides who prevent anyone else from talking to him. "He's running for president and he doesn't have any spinners," said Claire Chiappetta, a CBS producer covering Brown. "When was the last time we had a candidate like that?" On the Clinton plane, for example, the candidate sits in front with his murderer's row of handlers, pollsters, and strategists. Behind that group are the Secret Service agents. In the rear sit the reporters. Requests to talk to the candidate are passed up through channels.

Brown travels only with Barzaghi, Nykannen, and Ileana Wachtel, a former Australia-based editor for *Computer World* who also handles press. When I was with the campaign, Brown usually boarded the Sky Pig after all the reporters had gotten on, and he would grab a seat wherever he saw one, carrying his newspapers, his copy of *The New York Review of Books,* and a paperback called *Sinus Survival* that a supporter had given him to help ease his chronic nasal drip.

Photograph by Larry Kaplan.

He enjoys attractive women and could often be found sitting next to Noelle Montgomery, a tall, striking ABC producer, or Karen Ball, an AP reporter who has tousled chestnut hair and wears Jackie Kennedy sunglasses. "Jerry's very flirtatious," said Melissa Healy, a Los Angeles *Times* correspondent who was flying with the candidate.

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ON THE MORNING BROWN DISAPPEARED, Nykannen finally learned that he had gone on ahead with Barzaghi and Wachtel to Richmond. Despite the uproar over the ABC story, Brown hadn't wanted to disappoint the black ministers scheduled to meet him. It was too late for the press to attend, but, Nykannen explained, Brown was also going to keep an appointment to speak at another rally in Charlottesville at noon. The reporters might just make that if they rushed to the airport where two small airplanes were waiting. They all did. On the way, the press bus got stuck behind a tractor pulling a wagonload of compost. "It's a metaphor for the whole campaign," muttered the CNN producer Chuck Conder.

Then, at the airport, no one could be found to unlock the gate onto the tarmac, and the press had to drag its luggage and camera equipment through the terminal. The two small planes chartered by the Brown organization waited out on the runway, but each had seats for only seven passengers. The press pool, however, numbered seventeen. Three people were bounced, and the planes finally took off into the hazy, humid sky.

In Charlottesville, the reporters learned that Brown had landed fifteen minutes earlier and had already left for the rally. The camera crews unloaded their equipment while reporters foraged for cabs. Three taxis eventually appeared. But then, after some discussion, the reporters decided that by the time they got on the road, Brown would probably be heading back. The two caravans might pass each other; the reporters might have to interview Brown car-to-car. "It's what is known as the Grey Poupon interview," said ABC correspondent Mort Dean.

Nykannen suggested everyone wait for Brown at the airport. This seemed like a good idea, and the cabs were dismissed. But then ABC producer Leo Meidlinger returned with two cars he had rented, and since these had been paid for, he and his crew decided to go ahead and try to catch Brown at the rally. "If it's breaking up as we get there, let's hightail it back here," he told his staff. Following the rule of pack journalism that if one person sets out to cover something, everyone else has to go or face the possibility of being scooped, the entire press pool piled into the cars as well.

Halfway to the rally, however, the cavalcade ran into heavy traffic. Meidlinger pulled up next to another car.

"How long to get there?" he asked the driver.

"Ten, fifteen minutes."

"Screw it," Meidlinger said. "Let's go back."

The cars returned through the red clay landscape to await the candidate at the airport. Leo Meidlinger and his crew were starved, so he ordered five Domino's pizzas to be delivered there. But Brown appeared suddenly, made a few brief comments—"I want to keep this insurgency moving forward"; "Everything that happens will just create more energy for our assault"—and jumped into his plane. He flashed a victory sign from behind the tinted green glass and took off for Richmond to catch a commercial flight to California. Anyone who missed that flight would lose contact with Brown altogether, and who knew where he would surface next? Reporters, producers, and camera crews all scrambled to their respective planes and, after reloading the equipment, took off in pursuit. The pizzas still hadn't arrived.

The two press planes got to Richmond ten minutes before the flight was to leave for California. By the time the reporters reached the terminal, Brown, Ileana Wachtel, and Barzaghi had already checked in. The usually imperturbable Barzaghi was cursing because his luggage had been left behind in Washington. The ABC crew switched on its lights, and Mort Dean elicited a couple more quotes from Brown denying the drug-party charges. A Dutch tourist asked Brown to pose with him. A thin, freckled teenager approached Brown and said, "I saw your speech yesterday and I liked your points, but I was wondering how you were going to pay for them."

Brown paused, the temptation to expound proving irresistible.

"*Jerry,* we've got to catch the plane," Wachtel said.

"Sorry, got to run," the governor told the boy, and, holding his blond leather briefcase up with both hands, he began to sprint toward the gate.

THERE IS NO DOUBT THAT Brown will keep on running. After his return to California last week, he and a handful of close friends and advisers disappeared for a couple of days of what he called "strategizing." His plans for the rest of the primary are to try to capture Pennsylvania, Indiana, and California and hope that, in the meantime, Clinton somehow stumbles. But Clinton has stumbled and regained his footing so often in the campaign that it is unlikely at this point he will stumble and fall.

The next primary, in Pennsylvania, is where Clinton's campaign consultant James Carville recently helped Harris Wofford defeat former attorney general Richard Thornburgh for the Senate. "My counterpart, Mr. Carville, is king of Pennsylvania," Barzaghi told me, adding, in another Zen-like pronouncement, "but Patton read Rommel's book. Mr. Carville, look out."

Brown has virtually no chance of capturing the nomination. Even so, he won't disappear the way failed contenders usually do and the way Clinton will probably disappear if he loses to Bush. Because, unlike the others, Brown is not simply seeking to become the Democratic candidate. He is trying to create a movement outside the party. "There hasn't been a Democratic candidate with a movement behind him since Roosevelt," Brown told me.

In fact, Brown is a movement progressive in much the way Ronald Reagan was a movement conservative. Reagan, too, was initially dismissed as a fringe lunatic, but he kept returning every four years with a broader and broader power base and, in the end, not only became the Republican nominee but transformed the party. Whatever happens in November, Brown will be around four years from now. In the meantime, his guerrilla campaign, with its 800 number, will live off the land.

It's possible that eight or twelve years from now, when the earth warms sufficiently from the greenhouse effect and ultraviolet rays are pouring through large holes in the ozone layer, Brown, using environmentalism as his central theme, could capture California and the states of the Pacific Northwest as well as New England and the mid-Atlantic states to form a new coalition that would break the Republican lock on the electoral college. On the other hand, Brown may prove to be more like a progressive Barry Goldwater. The conservative senator's own presidential aspirations were thwarted by his scary pronouncements and the fact that he was ahead of the conservative wave. But he pointed the way for Reagan, who offered a more palatable, telegenic version of the Goldwater philosophy. Brown's ultimate role also may be to point the way. ■

Some People Just See a Rat. We See a Cure for Cancer.

Hopefully, sooner or later there will be a cure for cancer, a vaccine against AIDS and an effective treatment for Alzheimer's.

And when these breakthroughs occur it will be thanks to the rats and other laboratory animals that are so vital to medical research.

Because, historically, no cure, no vaccine, no revolution in surgery was ever discovered without animal research.

Today, however, there is a movement afoot that would ban the use of laboratory animals in the war against disease.

This so-called "animal rights" movement believes that animals and humans are equal, and that "even if animal research resulted in a cure for AIDS, they would be against it." In their war against biomedical research, the animal rights activists use disinformation, pressure tactics and active terrorism.

The notion that a rat and a child are equal is an obscenity to most Americans. The belief that research which can save the lives of millions of humans (and yes, even animals) should be paralyzed, is an outrage against all living creatures.

Americans for Medical Progress salutes the dedicated men and women working to conquer the illnesses that plague mankind.

Americans for Medical Progress exists to provide grassroots support for the scientists who are the front line in the war against disease.

More importantly, we've formed the Americans for Medical Progress Educational Foundation to spearhead the critical effort to educate American opinion leaders and citizens about the need for animal research. Because society cannot allow itself to be manipulated by a handful of zealots who would equate the life of a rat with that of a child.

You are invited to join the Americans for Medical Progress Educational Foundation. Your membership will send a clear and unequivocal message to caring people everywhere that human life and the quality of human life are the number one priority of every sane, sensitive and thinking individual.

Americans for
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Research Saves Lives

For more information, or to become a member, please contact Americans for Medical Progress Educational Foundation at

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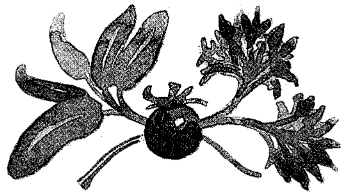
IT'S EASY EATING GREEN



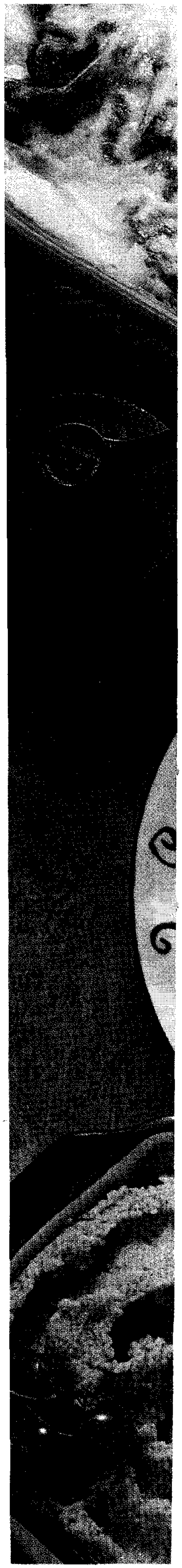
Making good-for-you broccoli taste good, too

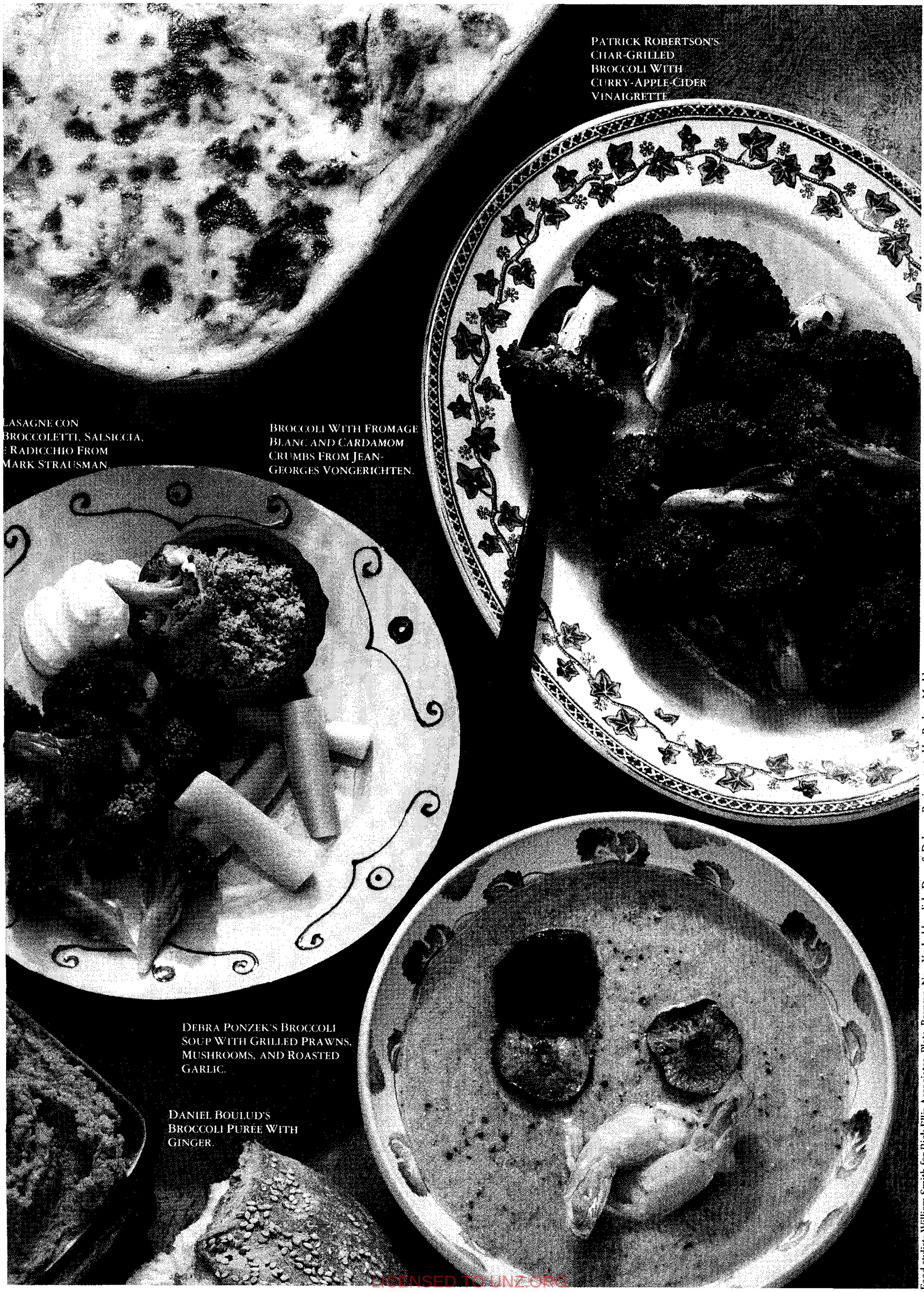
When George Bush singled out broccoli, he picked the wrong vegetable to play politics with. By most accounts, 1992 is shaping up as the year of the broccoli. Its consumption has been growing for more than a decade, and a Johns Hopkins survey, released in mid-March, says that the once lowly vegetable contains sulforaphane, which boosts the activity of anti-carcinogenic enzymes. But broccoli still gets a bum rap from those with childhood memories of limp, watery, overcooked green stuff on their plates.

When some of the city's best chefs were asked how to fight the old broccoli blues, they responded with recipes that were not only terrific but different (page 44). Mark Strausman at Coco Pazzo reinvents that old favorite lasagna, and Patric's Patrick Robertson loves the kick of charred broccoli with a curry vinaigrette. Jo-Jo's Jean-Georges Vongerichten comes up with a side dish of broccoli chunks dipped in fromage blanc, then rolled in crunchy cardamom-spiked bread crumbs. Montrachet's Debra Ponzek turns a humble broccoli soup into something wonderful, and even the president might not turn up his nose at a broccoli purée spiced with ginger juice from Le Cirque's Daniel Boulud.

And for those who'd rather not do the cooking themselves, Gael Greene has stalked the city's restaurants in search of the ultimate vegetable plates (page 45). Eating right has never been so delicious.

PHOTOGRAPH BY TOM ECKERLE





Patrick Robertson's Char-Grilled Broccoli With Curry-Apple-Cider Vinaigrette.

Lasagne con Broccoletti, Salsiccia, Radicchio From Mark Strausman.

Broccoli With Fromage Blanc and Cardamom Crumbs From Jean-Georges Vongerichten.

Debra Ponzek's Broccoli Soup With Grilled Prawns, Mushrooms, and Roasted Garlic.

Daniel Boulud's Broccoli Purée With Ginger.

Food stylist: William Smith for Rick Ellis Associates. Plate, Barneys, New York; blue dish, Dean & DeLuca. Recipes tested by Rodney Madden.

The BROCCOLI BEAT

Recipes compiled by Gillian Duffy

MARK STRAUSMAN

Coco Pazzo

LASAGNE CON BROCCOLETTI, SALSICCIA, E RADICCHIO

2 heads broccoli
Salt
½ pound hot sausage
½ pound sweet sausage
1 quart milk
3 bay leaves
1 onion
3 cloves
1½ sticks butter
2 teaspoons crushed red pepper
2 cloves garlic, minced
¾ cup flour
Pinch nutmeg
3 ounces grated parmigiano Reggiano
6 tablespoons heavy cream
2 heads radicchio
2 tablespoons olive oil
1 box dried lasagna sheets

Preheat oven to 400 degrees. Separate broccoli into small florets. Cook in a pot of boiling salted water or a vegetable steamer until al dente. Remove from water or steamer, and shock in an ice-water bath. Dry on paper towels; set aside.

Remove sausage from casing, and crumble into a frying pan. Cook lightly until fat has been released; drain fat.

Make béchamel sauce: Heat milk with bay leaves and onion studded with cloves. In another saucepan, melt butter. Add red pepper, garlic, salt to taste, and flour, and stir to make a roux. Add hot milk, and cook over medium heat, stirring constantly, until thick, about 5 minutes. Stir in a pinch nutmeg, 2 ounces parmigiano, and 4 tablespoons cream, and set aside to cool.

Separate radicchio leaves; cut in 1-inch strips, and put on a cookie sheet. Sprinkle with olive oil, and bake until slightly brown, about 2 minutes. Cook pasta in boiling salted water until al dente.

Grease a 13-by-9-inch casserole dish with olive oil, and line bottom with a layer of pasta sheets. Layer with broccoli, sausage meat, and radicchio. Cover with béchamel sauce, and dust with parmigiano. Repeat procedure until casserole is full and there are at least 3 layers of pasta (top layer should be pasta). Spread top with remaining béchamel, drizzle with remaining cream, and dust with parmigiano. Bake for 25 to 30 minutes. Cut into squares; serve hot.

JEAN-GEORGES VONGERICHTEN

Jo-Jo

FLOWER AND MARROW OF BROCCOLI WITH FROMAGE BLANC AND CARDAMOM CRUMBS

4 slices white bread
½ cup grapeseed oil or corn oil
6 cardamom pods
1 teaspoon coarse salt
1 large head broccoli
1 cup fromage blanc

Dry bread slices in oven at low heat. Remove crust, and discard. Process bread in a blender until crumbs are fine. Fry crumbs in oil until golden brown; drain, and dry on paper towels.

Crack cardamom pods to extract seeds. Crack seeds, and mix with bread crumbs and salt.

Separate broccoli into small florets with 1-inch stems. Peel green from stalks until you get to white marrow; cut in 1½-inch lengths, then quarter each piece. Cook broccoli in a steamer or in boiling salted water until tender.

On each plate, arrange hot broccoli pieces, 1 tablespoon fromage blanc, and 1 tablespoon spiced crumbs. Everyone dips each piece of broccoli in fromage blanc, then in crumbs.

DANIEL BOULUD

Le Cirque

BROCCOLI PURÉE WITH GINGER

2 inches ginger root, peeled and, except for 1 ¼-inch-thick slice, finely grated
1½ teaspoons olive oil
1 cup finely diced onion
1 clove garlic, chopped
¾ cup heavy cream
½ cup peeled finely diced potato
Salt
2 pounds broccoli, separated into florets with 1-inch stems
Cayenne pepper or black pepper
4 cherry tomatoes

Wrap grated ginger in a kitchen towel, and twist towel tightly over a cup to release ginger juice; reserve 1 teaspoon juice. Discard grated ginger in towel.

Heat olive oil in a saucepan over medium heat. Add onions, ginger slice, and garlic, and sweat until soft, 5 or 6 minutes, being careful not to brown. Add cream and potatoes, bring to a boil, and simmer for 5 to 7 minutes. Discard ginger slice, and keep mixture warm.

Bring 4 quarts water and 1½ teaspoons salt to a fast boil. Add broccoli, and boil until tender, 6 to 8 minutes. Drain, and press with a wooden spoon to extract any excess water.

Transfer hot broccoli to a food processor. Add potato mixture and a pinch each salt and pepper, and purée. Add reserved ginger juice, and blend; taste, and correct seasoning.

Transfer to a warm serving bowl, and garnish edges with thin slices of cherry tomato.

DEBRA PONZEK

Montrachet

BROCCOLI SOUP WITH GRILLED PRAWNS, MUSHROOMS, AND ROASTED GARLIC

Olive oil
10 cloves garlic, peeled
2 onions, finely sliced
2 tablespoons butter
1 pound broccoli, thinly sliced
3½ cups chicken stock (or 1¾ cups chicken stock and 1¾ cups shrimp stock)
½ cup heavy cream
Salt and pepper
18 small shiitake-mushroom caps
12 large Gulf shrimp, butterflied and deveined (tail left on)

Oil garlic, wrap in tin foil, and roast in a 275-degree oven until soft, about 45 minutes. In a medium saucepan, sauté onions in butter until transparent. Add half of broccoli and the roasted garlic, and sauté until broccoli is soft.

Add stock, bring to a boil, and simmer for 10 minutes. Add remaining broccoli and the cream. Bring to a boil, and simmer for 10 minutes, or until all broccoli is tender.

Purée in a blender, then put through a sieve to remove lumps. Season with salt and pepper; set aside, and keep hot.

Sauté mushroom caps in olive oil, or brush with oil, and grill. Season shrimp, and grill or sauté until medium rare. Garnish each soup bowl with 3 mushroom caps and 2 shrimp, tails up.

PATRICK ROBERTSON

Patric

CHAR-GRILLED BROCCOLI WITH CURRY-APPLE-CIDER VINAIGRETTE

2 large heads firm broccoli
Salt and freshly ground black pepper to taste
1 tablespoon oil
Curry-apple-cider vinaigrette (recipe below)

Separate broccoli into small florets with 1-inch stems. Blanch in boiling salted water for about 1 minute. Drain, and shock in cold water. Drain again, and dry on paper towels.

Heat broiler or a barbecue grill; oil rack. Season florets with salt and pepper; sprinkle with oil. Place on grill flower side down (or under broiler on their sides); cook until lightly charred (turn once if using broiler).

Arrange florets in bunches in middle of a medium-size platter. Ladle curry-apple-cider vinaigrette around broccoli.

CURRY-APPLE-CIDER VINAIGRETTE

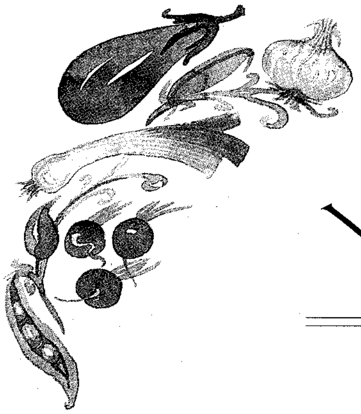
¼ medium onion, thinly sliced
¼ medium Granny Smith apple, peeled and thinly sliced
1 cup plus 1 tablespoon olive oil
1½ rounded teaspoons curry (preferably Madras)
2 tablespoons dry white wine
3 tablespoons apple cider
3 tablespoons sherry vinegar
Salt and freshly ground black pepper to taste

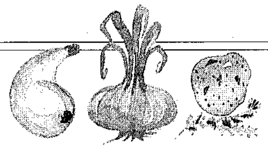
In a sauté pan, sweat onion and apple in 1 tablespoon olive oil until transparent.

Add curry, and mix to a paste. Add wine, and reduce until almost dry, stirring constantly. Remove pan from heat, and let cool.

Combine curry mixture and all remaining ingredients in a food processor or blender, and process for 1 minute.

Illustrations by Robbin Gourley





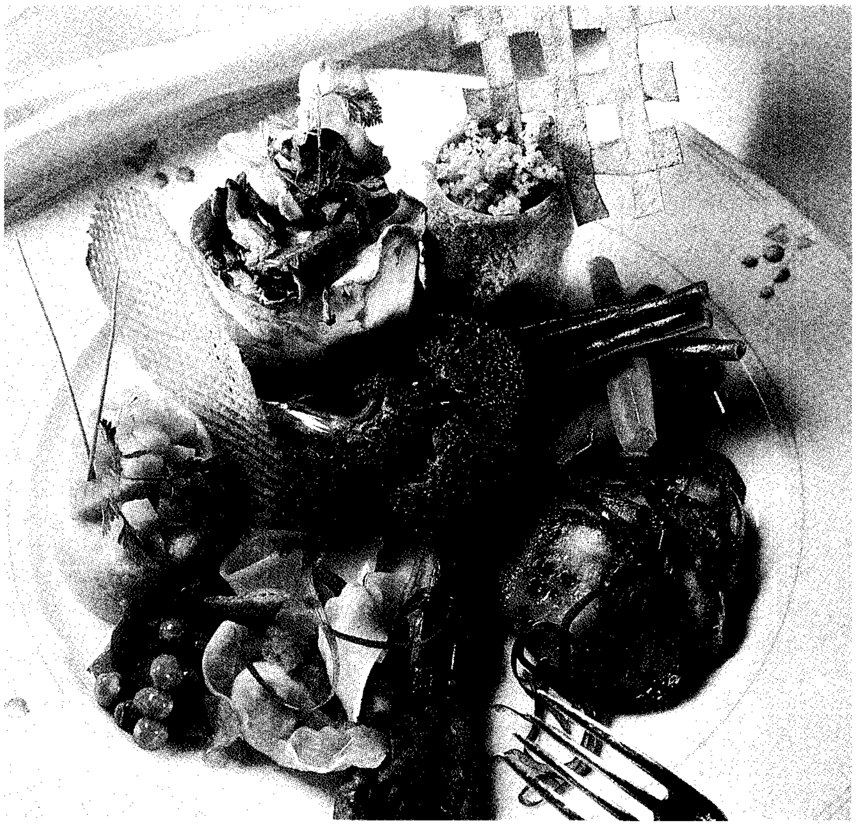
V·E·G·G·I·N·G OUT

How hot restaurants meet the challenge · By Gael Greene

FORGET ABOUT AN APPLE A DAY. IT'S broccoli, Brussels sprouts, cauliflower, and kale. I've always believed that science would one day find the magic bullet. Who could have guessed it would be broccoli? And carrots, for their beta carotene? After what they did to us with oat bran, dare we trust the latest nutritional-medicine-chest claims?

It would be soothing to believe a passion for red pepper and cantaloupe (vitamin C), wheat germ and peanut butter (vitamin E), sweet potatoes and carrots (beta carotene), or turnip greens and broccoli (vitamin K) might actually reduce the risk of cancer, cataracts, heart disease, and, in the case of K, osteoporosis. And indeed, despite a dose of skepticism—the research is early and continues—epidemiological studies do seem to show a lower risk of disease in people who eat higher amounts of those vitamins. No one is ready yet to start pushing megavitamin supplements, but experts are taking a more loving look at leafy green vegetables and everything we eat that's orange.

It's practically a conspiracy. What with the animal-rights people, the cardiac-cholesterol savants, the raging fatphobia, and the latest news about vitamins, we're about to be bombarded with broccoli.



AUREOLE'S GARNISH PLATE, WITH A SUMMER-SQUASH TIMBALE AND COUSCOUS IN PHYLLO.

And I don't mind. I've never met a vegetable I didn't like. Don't get me wrong. I'm not giving up oxtail ragout or taro-crusted salmon with charoli nuts or lasagna oozing cheese from every pore. When I first wrote about how to eat low-fat in our town's great restaurants, I got letters of outrage: "How dare you sell out." This is just to say life can be endlessly delicious without sacrifice. All you have to do is remember that Mom was right: Eat your vegetables.

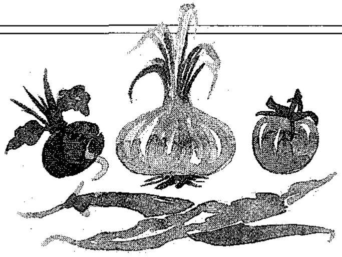
Happily, being an occasional vegetarian isn't necessarily torture. Some New York chefs have already focused amazing creativity on the flora and grains they serve alongside conventional entrées. Italian restaurants make it easy to eat vegetables (although it's a challenge to get a pizza or pasta without cheese). Chinese kitchens honor Buddha with homage to plant life, though oil and MSG are tough to avoid.

A combo of David Burke's irresistible side dishes at the Park Avenue Cafe would be a wonderful dinner. One Mrs. Ascher made the request, so now the vegetable platter ($6.50/$15) carries her name. Scott Cohen's new menu at Tatou lists a vegetarian dish of the day: It might be grilled-vegetable brochettes with wild-mushroom risotto, vegetable potpie with toasted cumin, vegetarian chili, or grilled-vegetable lasagna with poblano chilies.

It's a cinch to fill up on vegetables at Nosmo King, where chef Alan Harding's idea of lunch is mushroom-barley soup or tomato with basil, and spinach salad with fennel, potatoes, and grilled red onions or penne with garlic marinara and chicory. Veghounds of the fashion and music worlds love Luma, where the house salad is a toss of sixteen or more wild and cultivated baby greens. Appetizers and pastas rarely dabble with meat, and there's not one but three vegetable plates: grilled and toasted with five-grain pilaf. Steamed earth and sea vegetables with pickles and brown rice. And Italian style, with millet-stuffed onion, grilled polenta, white beans, grilled fennel, and spinach. I loved my vegetable plate even though it was almost terminally beige.

But would the great chefs of New York deliver "an assemblage of vegetables, nothing fried"

PHOTOGRAPHED BY KARI HAAVISTO



At Le Cirque, the seduction includes ravioli plumped with a balanced mince of herbs. "If grass tasted good, this is what it would taste like," says my lunch guest.

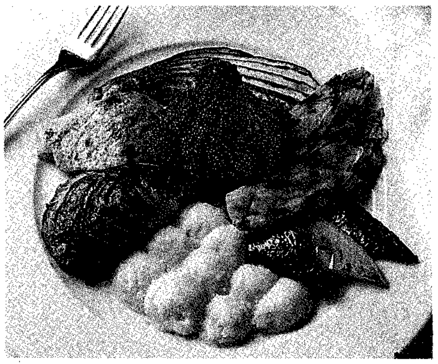
improvisationally? On a tense and crowded night? I asked. Here's what I found.

OUR QUARTET IS packed like anchovies in a not-very-mellow crowd waiting for the early birds at **Aureole** (34 East 61st Street, 319-1660) to surrender our eight-thirty tables. Not exactly a propitious moment to spur the kitchen into back flips over unexpected requests. But when my friend asks for a vegetable plate as his entrée (on the $55 prix-fixe dinner), "anything you have, as long as it isn't fried, but especially broccoli," the captain leaps to attention. "You want the vegetables steamed?" he asks. "Without butter?" My stooge, instructed to handle the vegetable request, is quick, too: "Not steamed. I want it to be wonderful, and it must have broccoli." The captain is not sure he can deliver broccoli. "Send out if you must," my friend suggests.

A SWEET-POTATO TAMALE TAKES CENTER STAGE AT MESA GRILL.

Is it masochistic to bypass chef Charles Palmer's mythic triumphs—the voluptuous sea scallops sandwiched in potato crisps, the duck five ways, peppered quail with corn-and-sweetbread pudding? Tonight's elegant crab-and-smoked-haddock dumplings in tomato bouillon are a prudent prelude. And you'll want to try the intricate little doodads in the kitchen's offering, plus the mini-loaf of bread sweetened with onion. But what the chef calls "our garnish plate" is amazingly fulfilling with its smooth summer-squash timbale, a wonton of minced vegetables perfumed with sesame oil, vegetable-studded couscous in crisp phyllo, perfect carrots, mashed sweet potato between two potato gaufrettes (baked, not fried), and a disk of potato slices baked to a crisp rosette. And tonight, the captain calls out triumphantly, "even broccoli."

"We always keep broccoli in the kitchen," Palmer confides. Some customers want their veggies steamed. "They're more likely to eat that way at lunch and then come back to eat a normal dinner," he says. Other Aureole habitués ask for the garnish plate, always different. With spring, expect tiny dice of root vegetables and morels wrapped in a Napa-cabbage leaf.



UNION SQUARE CAFE'S GRILLED VEGETABLES.

MY LUNCH GUEST, ONE OF SIRIO'S PAMPERED favorites, does what he always does at **Le Cirque** (58 East 65th Street, 794-9292). "I'll eat whatever the chef decides," he says, not even looking at the menu. "I will, too," I echo, "as long as it's vegetables." The parade that emerges from the kitchen in tasting-size portions is stunning.

While my pal swoons over quick-sautéed boned frogs' legs and broccoli rabe, crab-and-fennel ravioli with porcini in a bath of butter, extraordinary eggplant-wrapped swordfish beside a savory hill of minced vegetables and olives, and quail-and-foie-gras risotto as a finale, I never once feel underprivileged or deprived.

How could I when the seduction begins with barely born tendrils of white asparagus with a trail of aromatic olive oil, followed by ravioli plumped with a balanced mince of spinach, watercress, Swiss chard, and seven herbs on an intensity of fresh roasted-tomato purée? "If grass tasted good, this is what it would taste like," says my friend. More seasonal poetry: fresh morels atop delicate pea sprouts, a Chinatown rarity that's finding its way uptown in the current East-West exchange. And then, in a mock-peasant Marie-Antoinette mode, cranberry beans in broth under a small fortune in fresh black truffles.

All right. Perhaps candied celery-root chips and syrup on the dessert sampler is more cerebral than delicious. But chef Daniel Boulud can't resist. He'd be happy to cook nothing but vegetables, he says, willing to do a similar tasting for anyone who asks (on the $34 prix-fixe lunch). "Alas, so many people just want boring vegetables, steamed." Or else they find vegetarian salads, soups, and pastas right on the menu, more all the time.

YES, OF COURSE **Mesa Grill** (102 Fifth Avenue, near 15th Street, 807-7400) has a salad of grilled and marinated vegetables in balsamic vinaigrette on the menu. That goes with Bobby Flay's hip and contemporary theme, along with noise, cowboys on the banquettes, and the zingy sting of smoke and pepper against the sweetness of papaya, mango, and pineapple. Vegetarians not avoiding cheese can order the corn-and-zucchini quesadilla with smoked-tomato salsa or the savory romaine salad (purists can discard the anchovies). And the sweet-potato soup is pure beta carotene with crisps of tortilla chips.

"If we don't want the grilled vegetables, is there something else you can do?" we ask, trying not to OD on the house-baked dark whole-grain roll (vitamin E). For unadulterated vegetarian decadence, I recommend the splendid assemblage we shared: sweet-potato tamale (more beta carotene), two little triangles of spicy black-bean torta, intense green spinach with roasted shallots, yellow-corn spoonbread, and rich sweet-potato gratin ($17). The last two are not for fatphobes, alas. "Couldn't you do the gratin with no-fat yogurt, skim milk, and zero-fat fromage blanc?" I beseech the chef. Perhaps he could, but "you'd hate it without that flavor. It's only a tablespoon of cream." Ah, only.

A FRIEND IN THE MOOD FOR "just vegetables" got the brush-off at dinner not long ago at **Jo-Jo** (160 East 64th Street, 223-5656), where starched attitude can be the plat du jour. It was a change-of-menu night, and Jean-Georges Vongerichten had warned he couldn't handle special requests. But certain Jo-Jo customers eat nothing but veggies, and normally the response is sheer vitamin-rich beauty.

Given my choice, I would not choose to never, ever again taste his mythic potato-and-goat-cheese terrine, the perfect shrimp in spiced carrot juice (beta-carotene heaven), or salmon loin in a gingery broth. But once in a while, looking to boost a vegetable intake, the most resolute gourmand would be content with sweet-and-sour beet sticks, baby carrots, black-bean-and-corn salad, splendid mushroom tart, savoy cabbage with mushroom juice, some spinach, a few porcini, two little oatmeal pancakes, a dab of watercress juice, and, on the side, crisped, crusty risotto cake with a cayenne afterkick ($15). And would you believe licorice ice cream? Or that it would be wonderful? Yes, it's Jean-Georges up to the usual alchemy.

VEGETABLE-OBSESSED CONNOISSEURS NEED never suffer at the **Union Square Cafe** (21 East 16th Street, 243-4020). Michael Romano's gnocchi with porcini and cream is often available, if cholesterol is not an issue. Tonight, there is creamless mushroom soup with a swirl of porcini oil, broccoli-and-white-bean soup with frizzled leeks, and an eggplant-zucchini-Parmesan torte on the veal-chop plate that would make the centerpiece for a dazzling gathering of side dishes.

When Danny Meyer took over the space that had been Brownies' vegetarian retreat for 49 years, he says, he "was afraid fans would lynch me, so I've always been sensitive about vegetables." With a greenmarket just steps away, getting great produce is a snap. And recently, Meyer put grilled vegetables "bagna cauda," with mashed fagioli and garlic olive oil, on the menu.

FROM LE CIRQUE, HERB RAVIOLI, MORELS WITH PEA SPROUTS, AND MORE.

JO-JO'S VEGGIES WITH OATMEAL PANCAKES.

So when my companion asks for a vegetable plate, "a collection of everything you serve as long as it's not fried," that's what the waitress recommends. "He doesn't want just grilled vegetables," I interrupt. "He wants all kinds of vegetables every way you do them."

"That's what this is," she insists. "And nothing is fried."

"Please ask the chef to give us an assortment of everything he does," I beg her. The grilled vegetables arrive. "Isn't it beautiful?" she says. Big girls don't cry. But my craving for Union Square's famous mashed turnips with crispy shallots, lemony spinach, rashly rich mascarpone'd polenta, and simmered white beans with savory herbs and pecorino goes unfulfilled. Meyer doesn't cry, either, but he is disappointed that the waitress didn't get our message. "We serve a platter of sides [$16] all the time," he says. "And on the next menu I'm thinking of doing 'earth and turf,' a little venison and a lot of vegetables, because I think that's the way people want to eat now."

WE'VE SCARCELY UTTERED THE WORD *vegetables* when our captain at **Lespinasse** (St. Regis Hotel, 2 East 55th Street, 339-6719) responds, "Of course, without butter," and is off. And that's what arrives, a soup bowl of perfect vegetables, some born that way, others deftly carved into exquisite shapes—carrots, turnips, salsify, peas, fava beans—cooked in a fragrant broth ($16). On the side: a silver ramekin of wild-mushroom-studded spaghetti squash.

I would have preferred a sampler of chef Gray Kunz's lovely garnishes, but clearly Kunz's rigid Swiss precision would never permit him to put together a spontaneous sampler he'd not rehearsed into a serious still life. Determined vegephiles are advised to check out the chef's extraordinary pasta fiori—tomato, olive tapénade, spinach, Parmesan, and marjoram tucked into a gossamer noodle. With a big bamboo-wrapped bowl of sour, spicy shemeji (mushroom) broth, that would be a perfect lunch.

THE GRILL ROOM AT THE **Four Seasons** (99 East 52nd Street, 754-9494) is virtually a club, now and then invaded by starstruck trespassers like you or me. Members who want spa cuisine ask (it's listed only on the Pool Room menu). Vegetables? Of course. Steamed or grilled, with or without olive oil. Grilled, they do cry out for anointing. The chef suggests tomato-and-cucumber salsa, borrowed from the day's blackened tuna. No epiphany here, except for the cheese-enriched corn galette served on its own oval saucer (we asked for a grain).

Other vegetable-focused options: the house's famous baked potato with Tuscan olive oil, spring-vegetable soup, white asparagus with bell-pepper vinaigrette, and divinely decadent ravioli with morels in a bath of olive oil and cheese.

Of course, vitamins aren't the only energizer. Straining to eavesdrop on publishing gossip (with Michael Korda and Howard Kaminsky at one table, Jacqueline Onassis at another) can also keep you alert. ■

A DOG'S LIFE

Love and Death at the ASPCA

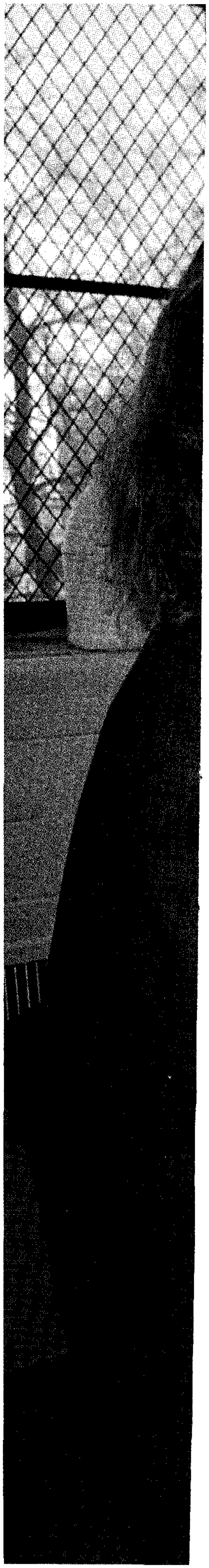
By Bernice Kanner

DOROTHY HAMILTON SOBS as she trundles in Bullet. "I got children and grandchildren, but he's my family," she moans, embracing the paralyzed sixteen-year-old shepherd mix. For seven months, Hamilton has put off the inevitable: She's carried Bullet around, emptied his makeshift bedpan, and administered Tylenol constantly. "I've had him since he was a handful of fur," Hamilton wails, as her friend snaps a photo of dog and mistress. An ASPCA grief counselor offers her home phone number, along with Bullet's leash and collar, before the dog is wheeled off for immediate euthanasia.

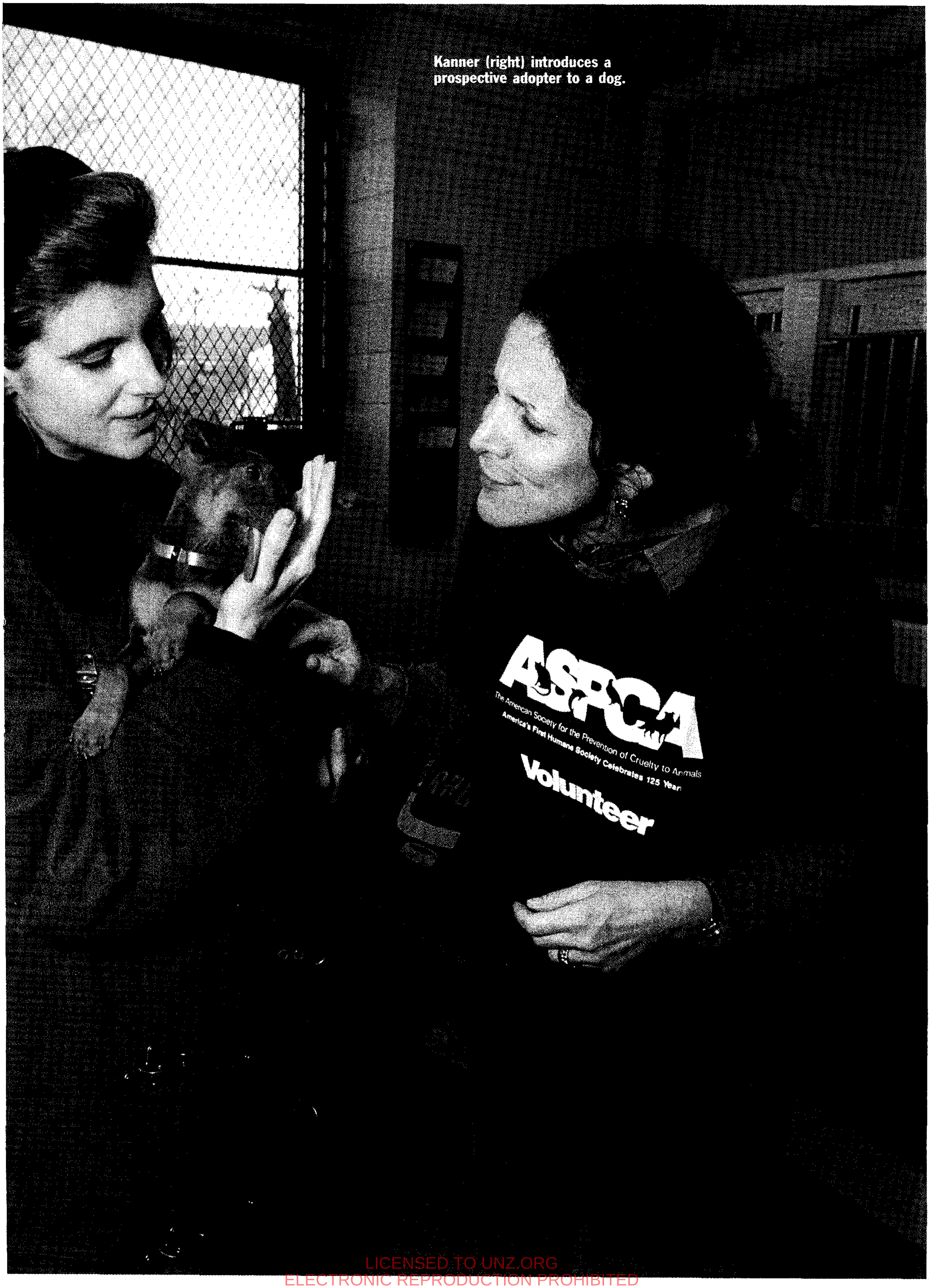
"Uri, *mi bebé, mi bebé,*" cries Nidia Vega, a Colombian woman from Queens, as she hugs a spirited young cocker spaniel. Her son, Mario Rios, nuzzles the dog. Uri was lost in Queens, hit by a car, and deposited by a Good Samaritan at the ASPCA. Vets operated on her leg and a staffer took her in temporarily. Four weeks after she ran away, Uri and family are reunited.

There are few institutions on whose stage emotional dramas play out so routinely. This knowledge, plus a conspiracy of forces—the umpteenth viewing of *Lady and the Tramp,* witnessing a collision between dog and taxi, sighting the ASPCA's "If you're talking about adoption, we're all ears" ad, and receiving a poignant fund-raising letter picturing a cat that looked very much like my own—prompted me to volunteer at this institution of last resort.

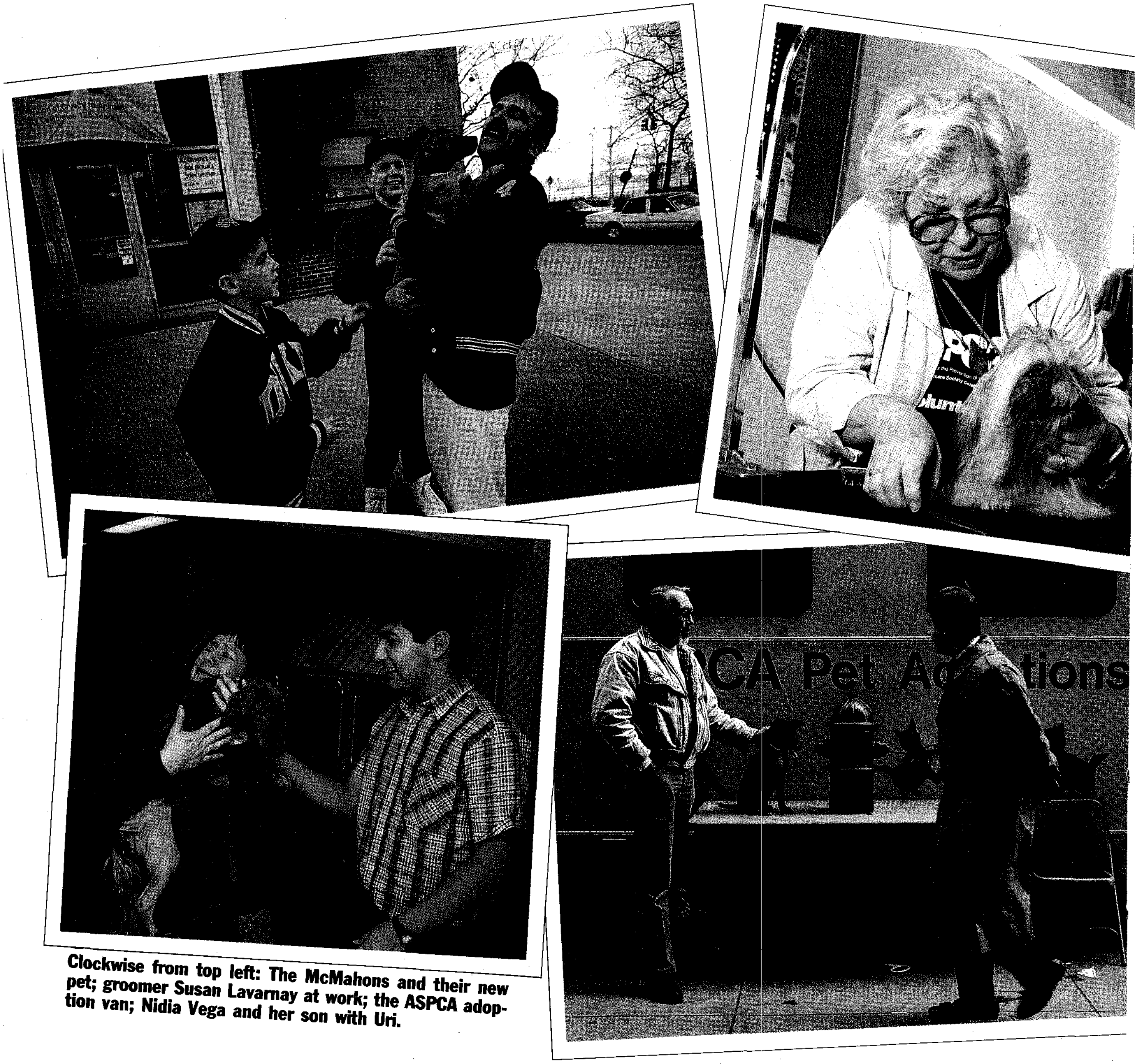
The ASPCA's New York facility on East 92nd Street serves as both local and national headquarters for the venerable 126-year-old foundation. The A handles more stray and unwanted animals than any other humane society in the nation. A glitzy new building just opened across the street, along with a shelter



PHOTOGRAPHED BY ED QUINN


ASPCA
The American Society for the Prevention of Cruelty to Animals
America's First Humane Society Celebrates 125 Years
Volunteer

Kanner (right) introduces a prospective adopter to a dog.



Clockwise from top left: The McMahons and their new pet; groomer Susan Lavarnay at work; the ASPCA adoption van; Nidia Vega and her son with Uri.

for abandoned animals on East 110th Street.

LAST YEAR, THE "A," AS IT'S called, cared for 116,145 animals in its city shelters. Its two vet hospitals—Bergh Memorial in Manhattan, and another one in the Brooklyn shelter—handled 37,400 animals and spayed or neutered another 6,055. Head veterinarian Dr. Gordon Robinson does up to 30 neuterings a day and, in 29 years, may have performed more surgery than any doctor in history. The city Department of Health pays $3.67 million of the ASPCA's $4.35-million New York City budget. The rest is raised through investments and private fund-raising, which is done largely through high-pressure mail solicitation.

Raymie Priesmeyer "missed that 'whoo' bark" of a girl beagle but thought the chances of finding one were slim. But then, as he strode into the A, there was Idgie, a purebred one-year-old beagle bitch who'd been abandoned in Westchester. "She just jumped into my arms and put her paws on my shoulders. My seven-year-old cocker spaniel was about to get a sister, and my family was complete."

Many of the ASPCA's 200 or so core volunteers walk, cuddle, clean up after, and befriend the "guests." The initiation is rigorous: a two-hour orientation followed by eight hours of training in handling (support the animal's back legs when carrying), walking (with the animal on your left), and ASPCA policy (mountains of home reading about the needs of secondhand pets).

We learn how to decode an intaker's analysis (to direct a prospective adopter to an appropriate animal) and the hieroglyphics on an animal's chart. "No small kids" means Rover might nip little Suzy. "F.T.C." means he needs full-time care. "S.W.H." warns us not to offer young puppies or kittens to anyone in a "standard working home." "P.T./W.H." means Fido can be alone part-time. "S./H." says Spot needs lots of socialization and handling. "Dominant" suggests he'll take over the home.

Would-be adopters generally want to see the animals before filling out any forms. But they can't even peek until a counselor approves their application, because fruitless visits stress the animals unduly. Prospective owners should be employed (or have a private income), must provide references (they're checked) and have no record of animal neglect or abuse, and can't live in public housing, where pets are illegal. Renters must supply a lease proving pets are allowed. And they should have a fenced-in yard or screens on their windows.

"Have any pure breeds?" asks one man. "You mean a dog with no cat or horse in him?" retorts a volunteer. A father seeking a gift puppy is deterred. "A dog isn't for Christmas, it's for life," snaps Stephen Musso, director of animal placement. "These animals require ten- to fifteen-year commitments."

THE ASPCA'S POLICIES ARE so strict that spurned adopters complain the society would rather kill Rover than give him to a less-than-ideal home. Many lie to qualify for an animal. "We're less stringent with older dogs; we can easily place every puppy and kitten we get," says Herman Cohen, executive vice-president.

If you already have an old, infirm "bachelor" pet, chances are you won't get a new one from the A. Want a girl cat for your boy cat or vice versa? The A needs proof that your pet has been vaccinated *and* neutered. Want an unneutered male tomcat? You are read the riot act, with warnings about their potentially volatile personalities. (Unneutered cats will spray, hiss, and aggressively stalk one another; unneutered dogs will urinate indoors, growl, snap, and fight.) We're told to push middle-aged dogs; they're already housebroken and obedience-trained and know how to fit into a family. But most people want puppies.

We learn that terriers, originally vermin-chasing stable dwellers, tend to be hyperactive—they're barkers, chasers, and hole diggers. Setters, spaniels, and pointers—basically cooperative sporting dogs—may whine, bay, roam, and chew. Toy dogs, "ornamental accessories," are generally yappy, high-strung, and demanding. Dalmatians, today's "decorator" dog, need *lots* of exercise. The most popular breeds in the country are cocker spaniels, Labrador retrievers, and poodles. But the most popular dog—the specialty of the house—is the humble black-and-tan mutt, what the A calls a shepherd mix.

Dogs *do* bite (usually as a predatory reflex), as many volunteers know firsthand. Every year, roughly one in every 50 Americans gets chomped, often on the leg (although the prime victims, five- to nine-year-olds, often get bitten on the face, usually in the summer).

Mondays and Saturdays are the most popular "surrender" days. "People try to get rid of their own guilt," says staffer Arline D'Meza as she surveys a drop-off line winding around the block. The A has no "night deposit boxes," but staffers sometimes come in to find animals tied to the fence or left anonymously on the front step. "They say they don't have time for the animal, that the kids don't want it, or that they can't handle it," D'Meza continues. "One woman turned in her dog because she'd redecorated and he no longer matched the furniture."

"We've taken in everything from the three-legged to the one-eyed pinheaded cats," says Gene Mederos, assistant director of animal placement. "Miraculously, crippled and maimed animals you don't think have a prayer get adopted. There's no way to predict the matchmaking process. Yesterday, someone fell in love with a toothless old Persian cat with ear mites and a matted coat. On the other hand, some people won't adopt because you can't give them a certificate of health that this animal was taken apart and put back together."

The adoptees could use some marketing expertise to sell themselves. If they slink around the backs of their cages or lash out and bite, they hurt their chances of making it out alive. Morris the cat would know how to spruce himself up (eyes shiny and alert, without tears or discharge; ears pink, free of any black or gray matter that would indicate mites; nose clean). His coat would be shiny and full (no bare patches or skin irritations); his manner curious, alert, and playful.

HOPE

"Miraculously, crippled and maimed animals you don't think have a prayer get adopted," says Gene Mederos. "There's no way to predict the matchmaking process."

Occasionally, the A intercedes. It features a special "pet of the week" in local newspapers and other promotions. The A named October Dog Adoption Month and brought in Cliff Freeman & Partners to create pro bono posters for its two adoption vans, which, like bookmobiles, take the animals to the people.

Karen Frankfeldt, a fortyish legal secretary, and her brother haven't found a male kitten they like. They briefly consider a purebred Himalayan, but it looks battered. "I'm not looking for trouble," says Frankfeldt. She isn't looking for a two-year-old female tabby, either, but there she is, in a cage in the reception area. "Oh, God, what am I doing?" Frankfeldt says. "She's been here three weeks and no one wants her. I can't see her destroyed." The Frankfeldts pay the $45 adoption fee ($55 for a dog) and take the cat home.

The ASPCA was founded in April 1866 by Henry Bergh and modeled after England's RSPCA (Royal Society for the Prevention of Cruelty to Animals). Its goal has always been to attack indifference and inhumanity toward animals. Bergh took on abusive horse-drawn-trolley drivers, circus owners, dog-fight promoters, and women with feathers on their hats. (He also helped set up the Society for the Prevention of Cruelty to Children.)

The ASPCA inaugurated obedience-training competitions, performed one of the earliest canine heart surgeries, and fought to abolish product testing on animals. Besides offering behavioral and grief counseling, the ASPCA will take in your pet during an emergency. Each June, the A receives litters of gerbils and broods of chicks after students have witnessed the miracle of birth. It recently introduced animal-education workshops for teachers.

Last year, some 14,000 monkeys, horses, dogs, cats, birds, and aardwolves; a matamata turtle; and Siegfried and Roy's white tigers cooled their heels at the A's Animalport at Kennedy airport. This "B&B" cost $15 a day for a dog and $150 for an elephant. (The Animalport recently closed due to lack of funding; the ASPCA hopes it will reopen soon.)

Last year, the A's five law-enforcement agents investigated 2,490 animal-cruelty cases, arrested or served summonses on 420 people, and seized 966 animals. Recently, a Queens postal worker paid a $250 disorderly-conduct fine for maiming 100 cats he'd adopted. "People who brutalize animals often commit more heinous crimes," says Herman Cohen.

ASPCA lobbyists want to make pet theft a grand larceny and animal-cruelty crimes a felony. They're fighting to protect calves bred for veal, abolish "puppy mills" and steel-jawed leg-hold traps, prevent impounded animals from being sold for research, and keep tenants with pets from being evicted, all causes the society touts at street fairs, bazaars, and science shows and in its 40 publications. (The A's *Animal Rights Handbook* notes that "42 foxes die to produce a single 40-inch fur coat" and "70 percent of all factory farm pigs are confined to their cage for their whole life.")

A pet project of society president Roger

Dorothy Hamilton, Bullet, and friend.

ADOPTION

"I'm not looking for trouble," says Karen Frankfeldt. She isn't looking for a two-year-old female tabby, either, but there she is, in a cage in the reception area.

Caras, formerly an ABC correspondent, is to save the 50,000 two-year-old greyhounds killed annually because they've stopped winning races. The author or editor of 60 books on animals, Caras lives on a 35-acre farm with twelve cats, thirteen dogs, four horses, and two cows. "When the A began," he says, "horses were often beaten to death in front of apathetic citizens. That doesn't happen anymore, and even people who fight cocks and dogs have become outcasts. We clean up the mess made by society with long-range repair, not Band-Aids."

Sometimes, the ASPCA's stands are unpopular: To its way of thinking, animal zoo rides constitute mistreatment, and invisible dog fences and anti-bark collars are "a last resort." "We fight for rats, mice, and cockroaches, too," says Cohen.

One afternoon while helping out on the education-department phones, I heard callers ask how to get rid of pigeons (with porcupine wire), prevent squirrels from climbing into windows (install screens, cover holes, cut back the trees), get a raccoon out of the attic (seal off the area with ammonia-soaked rags), how to recover a lost gerbil (sprinkle flour around the kitchen cabinets to find its footprints), or rid your house of a bird that's flown inside (close off the room and open the window).

Among the 3,000 pet-and-pest-behavior questions the A fielded last year was one on whether someone should buy a gecko to eat cockroaches. ("Only if you want a big, nasty lizard loose in your apartment.") Other callers ask what to do about bats. ("Encourage them to stay if they're a safe distance from the house—they eat mosquitoes—but if they're inside, find the egress and cover it.") Where can I buy a cougar for a pet? (Don't.) Other callers want us to take care of their bees' nests; we tell them (nicely) to call a pest remover or do it themselves. Some call to rant. "You're the Hitler of the animal world," accused one. "Auschwitz for animals."

New arrivals are quickly processed, examined, and classified as Status 1, if they're healthy, sociable, and adoptable; Status 2, if they have minor treatable health problems like fleas or ear mites; or Status 3, if they have serious or contagious problems or are aggressive or in pain. Most Status 3s are euthanized. Untagged strays are held for 48 hours to allow their owners to reclaim them before they're sent to the "selling floor." Puppies and kittens on view are dewormed; *all* dogs and cats are inoculated against a host of diseases. Whether an animal survives depends as much on what's happening on the ward as on its behavior. The ASPCA can house about 725 guests a night. There's also a pen upstairs for animals whose owners are hospitalized or in jail, have been evicted, or are otherwise engaged.

For most of the crop, the A team—and luck—decide their fate. For others, it's determined by their owners. A Queens couple moving to Florida brought their Shih Tzu in to be killed, because they were convinced no one else could care for it as they had. They paid the $50 fee, their property rights prevailed, and the dog was destroyed.

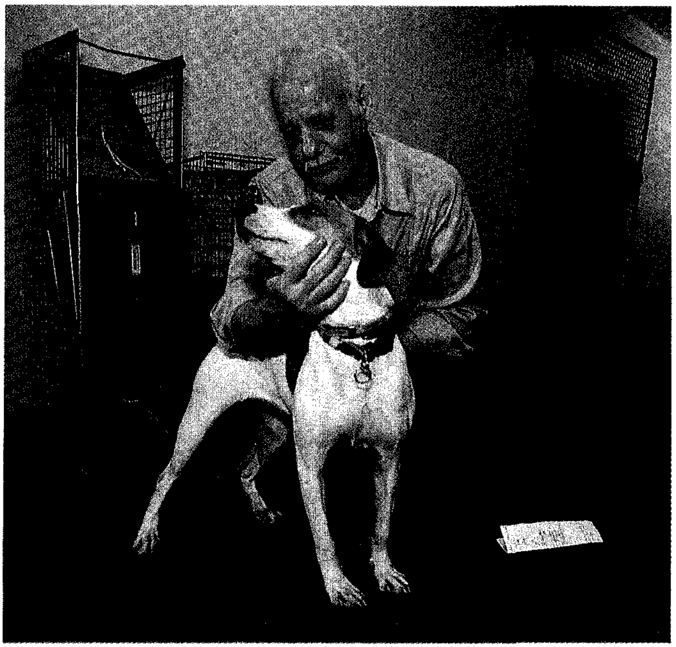
Some arrivals are torture victims. Adolescent boys had charred a four-month-old kitten with a lighter and cut open its stomach. Someone interceded—the ravaged puss was nursed back to health and later adopted. One Doberman arrived with a gangrenous rump: Its owners had ill-advisedly tied rubber bands around its tail to make it rot and drop off. One day on my shift, a cat turned up bleeding from the stump of its amputated tail.

A single man who travels three days a week is trying to adopt a dog. Gene Mederos is polite but adamant. "He'd be alone in the apartment for too long," he says. Mederos is less gentle with a man who claims he shoved a broomstick up his dog's anus to "teach" it when to relieve itself. "People tell me that they use the equivalent of cattle prods, put acid in dog food, beat their pets with newspapers, and throw cats in heat in water."

MORE HEARTWARMING are the rescue missions. Last November, the A saved Fritz, a lost snowy owl, from becoming a rooftop feast for crows. In December, it stepped in before members of the Santería sect could ritually silence 32 lambs, goats, chickens, pigeons, and other animals that would have been painfully bled over a stone slab, their blood offered to the god Chango. (The animals were donated to petting zoos.)

Responding to tips, the A rounded up Sasha, a young declawed mountain lion in Brooklyn; Herman, a cuddly declawed lion cub; and Stanley, an African lion moonlighting as a guard dog in a Yonkers transmission shop. (It's a health violation to keep a wild animal.) All were sent to wildlife preserves. Zoos, overpopulated with lions, balk at taking them on more than a temporary basis.

THE A HAS TRAPPED AND DESTROYED rabid opossums and rescued a pet boa on the lam by putting a live (albeit tranquilized) mouse in an inpenetrable cage and then heating it. The boa smelled the bait and slithered out of hiding. The A team swooped down on Ringling Bros. for surgically altering a baby goat and presenting it as a unicorn. Last spring, it rescued 93 turtles sealed in dry plastic drums at a Chinatown poultry market. (The Tortoise Society found "good homes" for them.) It came to the aid of a stowaway three-foot python that was terrorizing passengers on a Delta flight to New York. (The ASPCA treated it for stress and dehydration.) And, of course, there was the stray shepherd mix run over by an IND train during rush hour last March. The A euthanized the posthumously named Token. (Outraged citizens sent in $16,000 and threatened to stop contributing unless the A gave him a "decent" burial.)


Phil Zackman spends time with one of the condemned.

Whenever filming or an event involves an animal, it also involves the ASPCA. A scene in one movie called for throwing a dog at a movie screen. The A persuaded the director to tone down the violence. Another film called for a dead dog lying in the street. The director used a plastic model, but the A stationed an agent at the scene to defuse complaints—and keep contributions coming.

Not every rescue comes off without a hitch. Last year, a herpetologist claimed that venomous redneck keelbacks had been mistakenly labeled harmless garter snakes at 50 Petland stores. The A seized the lot—only to be assured by zoo specialists that they were indeed harmless. Then there was the amphibian caper. Some 4,000 frogs, destined to be restaurant fare, arrived at Kennedy airport on Wednesday for pick-up within four hours. No one came. Four days later, the U.S. Fish and Wildlife Service said that all of them had died, and the Board of Health declared the shipment contaminated. Two days later, the A investigated and discovered that only 800 had died. Unable to return or release the survivors, the A transported them to 92nd Street, where technicians working on overtime lethally injected each frog. All 4,000 were then sent to the Long Island Pet Crematory.

The A stirred up a hornets' nest when it raided a Maspeth shelter where 91 malnourished, dirty, diseased animals were housed in facilities for 30. The shelter owner had a league of supporters who attacked the A for misplaced zeal. "She's what I call a 'humaniac'—she started out good and lost touch," says one law-enforcement officer.

On a cat raid in which I take part, the enthusiasm is well directed but ineffective. Five of us converge on a Jackson Heights apartment where neighbors have complained about a strong stench. (The owner has ignored two summonses from the Department of Health.) The smell in the lobby *is* overpowering, but the tenant isn't home. The super has no key but leads us to a fire escape to peer in. Our vet can't confirm the cats' condition, so we seal off the apartment, determined to break in and seize the cats if their owner doesn't return in a day. We leave without having solved the complainants' problem *or* the cats'.

Shortly after 3 P.M. every day (except on Christmas), Julie Morris, director of the Manhattan shelter, makes her rounds. She evaluates the animals, deciding which will die in a few hours. Morris peers at an unclaimed infirm, blind terrier mix. His mandatory 48 hours' hold time is up; he is marked down. A shepherd mix who's growling also gets P.T.S. (put to sleep) written on his chart, as do a Doberman that tried to bite the vet and a tousled-looking mutt skulking in the back of his cage.

A shepherd mix is to be moved to lost and found; a cat with an injured left paw, to euthanasia. A stray collie mix with an open wound on its abdomen and contagious ringworm is also slated. Time isn't up yet for an abandoned Siamese.

A recently arrived, blind purebred Pekingese hugs a corner of cage 35. A stray shepherd mix is led in, followed by a mangy longhair stray with lesions, which was caught in a trap, and a wounded street tom with conjunctivitis. All are Status 3. Then comes a shorthair, which playfully sniffs at the front of the cage. An old, sick poodle is marked P.T.S. A mutt with a broken back is marked E.H.R.—euthanize for humane reasons.

But miracles happen here, too. A black cat slated to be put down is reprieved. (Morris finds him appealing, and the lodge is only half full.) There are lesser miracles performed by aide Phil Zackman, who escorts the animals to the euthanasia technicians. "I play with them, pet them, and am often the last thing they see on earth," he muses. "Many of these animals get more love in these last few seconds than they had in their whole lives."

Today, a mother cat is brought in before her kittens (so she doesn't attack when they're taken away). Usually, the larger animals are dispatched first. A Great Dane resists; aides tie him to a pole-bar contraption and tranquilize him. A lame mutt with a rash looks at me plaintively as the sodium pentobarbital goes in.

Rope is wrapped around the animals' noses; they're held under the chin while injected. Generally, the injected animals die within ten seconds. Their bodies are laid out in rows behind a curtain and then scooped into freezer bins. Even at low temperatures, a stench emanates. The crematory truck comes twice daily.

Adoptions is crowded. Aviva Davids is here one Sunday, cooing at a one-year-old black cat. Davids circles the room before stopping at the cage of a female calico. "Here's my new daughter," she tells a volunteer who places the cat in her arms.

The McMahons are in a quandary. Lynn and the older son have fallen for a friendly Lab puppy; Tommy and the younger son want the female shepherd mix. The sides square off, each extolling the virtues of its pick. After an hour, Lynn's side capitulates, and the mutt goes home with them. "It's the best investment of the New Year," declares Tommy.

A bartender from Woody's in Chelsea hooks up with a two-year-old male silver tabby, a magazine publisher with a two-year-old female Persian, and a Bronx accountant with a black-and-white kitten. A flight attendant from Greenwich Village, a law professor from Chambers Street, and a deputy sheriff from Harlem all extend their families with new kittens.

In four hours that Sunday, 20 animals were adopted. Another 41 were taken in by the ASPCA. Of those, 24 were euthanized. The rest ultimately found homes. ■

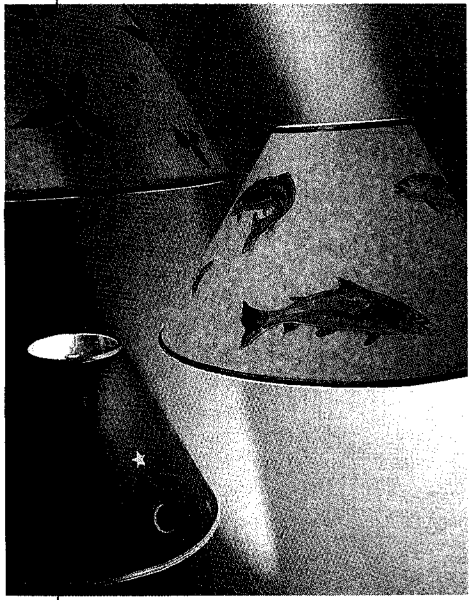
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Light Victory

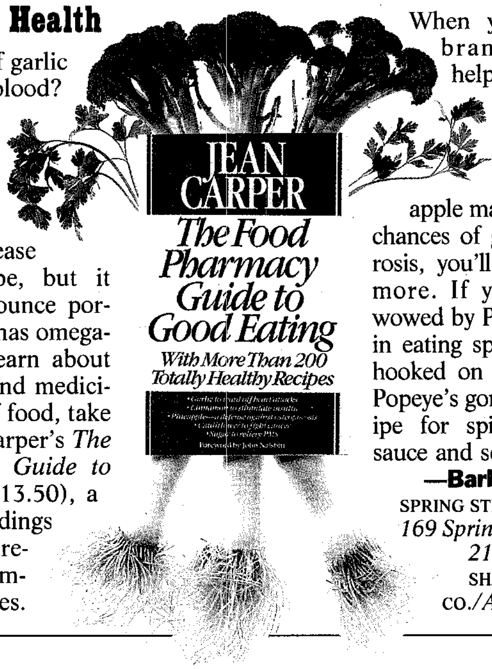
"A light bulb went off in my head, and I put a shade on it," says Lee N. Garvey, explaining how she came up with the notion of doing hand-painted lamp shades. Garvey comes from a family of artists—her mother painted, her grandmother was a sculptor—so applying painterly skills to parchment and other paper was a breeze. All manner of images from nature—trout, leaves, fruit, flowers, and moon and stars—are ripe for her accomplished brush. (From $70 for a three-by-eight-inch shade to $250 for an eight-by-nineteen-inch one.)
KATIE RIDDER, INC./*944 Lexington Avenue, at 69th Street/861-2345*
KEESAL & MATHEWS/*1244 Madison Avenue, near 90th Street/410-1800*



The Way We Wore

That elusive little black dress is elusive no more. Jennifer Grambs has put together a collection of stylish numbers in all sizes and shapes. She has them in silk, rayon, and crêpe—they're classy and understated yet ever so kicky. And surprise! They're all from the forties ($85 to $250). Add one of Myrna Hollinger's velour pillbox hats adorned with vintage findings for the perfect soigné look ($150 to $175).
ONCE UPON A TIME/THE JENNIFER GRAMBS COLLECTION/*306 East 55th Street/751-0122*

Sharing the Health


JEAN CARPER
The Food Pharmacy Guide to Good Eating
With More Than 200 Totally Healthy Recipes

Is a daily dose of garlic good for the blood? Yes, garlic might prevent blood clots. If you eat fish every day, will it keep heart disease away? Could be, but it must be a one-ounce portion of fish that has omega-3 fish oil. To learn about the preventive and medicinal properties of food, take a look at Jean Carper's *The Food Pharmacy Guide to Good Eating* ($13.50), a collection of findings by doctors and researchers, accompanied by recipes.

When you learn why bran muffins can help cure depression, how spinach helps a smoker's lungs, and that pineapple may decrease your chances of getting osteoporosis, you'll want to know more. If you were once wowed by Popeye's wisdom in eating spinach, you'll be hooked on this book. And Popeye's gonna love the recipe for spinach with soy sauce and sesame seeds.

—Barbara Costikyan

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Photographs: left, Tom McWilliam; top, Monica Stevenson; wire forms by Stephen Bennett; bottom, Tony Cenicola.

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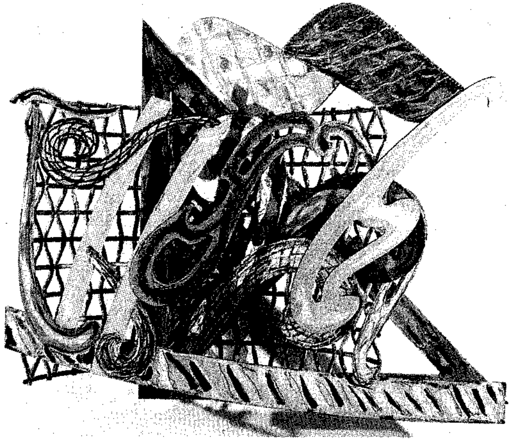
Best Bids/Andrew Decker

GOING FOR BRAQUE

"... .Since January, says dealer Thomas Ammann, art buyers have become active again. 'The psychological block is gone. . .' "

TWO YEARS AGO THIS MAY, THE ART MARKET started its nosedive. Ten-million-dollar price tags for post-Impressionist paintings became almost common—but haven't been seen too much in New York auctions since. How far have prices slid for post-1870 paintings? Pity the Japanese collector who in December 1989—the market's peak—borrowed $3.3 million from Sotheby's, using thirteen contemporary paintings and sculptures he owned as collateral. Twelve of the works were valued at $6-million in 1989. By December 1990, the figure had dropped around 45 percent, to $3.3 million. Sotheby's squeezed the collector for money and then for the paintings, which started appearing at auction in the spring of 1991. One of them couldn't be sold at auction last November, even at 30 percent of its 1989 value.



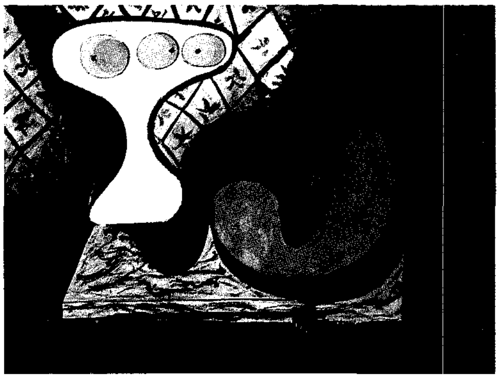
A Frank Stella at Sotheby's.

The market, unquestionably, is down, and soft markets are hell on resales—paintings that didn't sell and are now considered "burned." On May 6, Sotheby's is reoffering Sam Francis's *Deux Magots* with an estimate of $150,000 to $200,000 (lot 7), down from the $350,000-to-$500,000 estimate the painting carried in April 1991, when it failed to sell at $240,000. And on May 7, Sotheby's is reoffering a classic 1969 untitled work on paper by Brice Marden at $40,000 to $60,000 (lot 154). Last November, the Marden, estimated at $90,000 to $120,000, failed to sell.

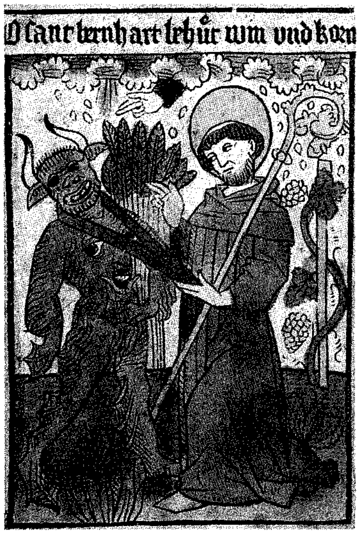
Auction houses prefer to handle fresher material, but they don't easily turn down pricey paintings, regardless of the works' recent sales history. In its Impressionist and Modern auction of May 12, Christie's has Pierre-Auguste Renoir's *La Loge,* which it sold in May 1989 for $12.1 million. At the time, the figure seemed exorbitant—"a nut price," says Zurich dealer Thomas Ammann. A small, very sweet portrait of an elegantly turned-out woman at the theater, the Renoir is back at Christie's with around a $6-million estimate. (Sensitive about the market's drop and unsure of its current level, Christie's is not publishing an estimate.) The $6-million figure may seem low by comparison, but the portrait will be a tough sale even at that price.

Is the market that bad? "Lower estimates don't make a lousy market," says Michael Findlay, of Christie's. "Paintings that don't sell make a lousy market." That may be true for commission-dependent auction houses, but the nutty Renoir buyer, facing a $6-million loss, might disagree. Findlay believes the market is down 20 to 40 percent.

But for all the bad news, there is hope. Last February, modest works achieved something not seen for almost two years: a high percentage of sales. And since January, according to Ammann, buyers have become active once again. "The psychological block is gone," Ammann says. "We are moving on a plateau—it is not going up, but it is not going down."



Picasso's Guitare et Compotier.



O ſant bernhart behůt wm vnd korn

From Sotheby's old-masters sale.

The highlights of Christie's season are works from the estate of William McCarty-Cooper, the boyfriend and later the adopted son of Douglas Cooper, an art historian who was a friend of both Picasso and Braque. Cooper collected with a discerning eye. The estate contains a broad range of drawings and paintings. The pieces are to go up for sale on May 11, when Christie's will offer Georges Braque's *Atelier VIII,* a late work that incorporates many of the themes important to the artist's long career. Last September, Findlay estimated the painting at $7 million to $10 million. That estimate has been retracted; there is a new, lower figure, but it has not been published. Also from the McCarty-Cooper sale is Picasso's *Guitare et Compotier,* a work from the thirties.

On May 13, Sotheby's has Picasso's drawing *Study for Nude With Drapery* (lot 10), done around the same period as *Les Demoiselles d'Avignon,* which hangs in the Museum of Modern Art. More serene is Matisse's beautiful *Nu Debout Devant la Cheminée* (lot 77). The painting is modestly priced from $2 million to $3 million, primarily because it's on the small side.

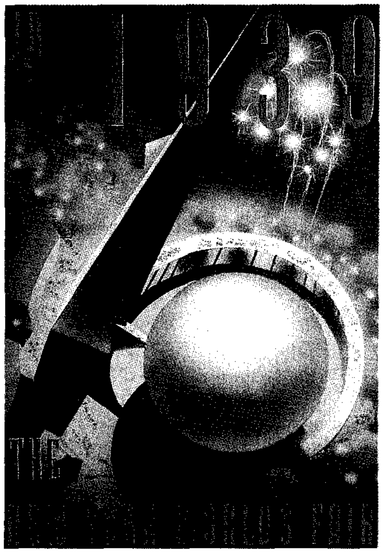
Both Sotheby's and, especially, Christie's have solid contemporary sales coming up, and while there are few spectacular pieces, many of the works are very good and come with reasonable estimates. On May

Photographs: top, © Sotheby's (2); bottom, courtesy of Christie's.

5 and 6, Christie's is selling works from the estate of Frederik Roos, a Swede who put together one of the great collections of contemporary art during the eighties. Dealers had been concerned that too much of Roos's vast collection would hit the market at once, but Christie's is restrained in its offerings.

On May 5, Jean Michel Basquiat's *TBT* (lot 8, $120,000 to $180,000) goes on the block. It's one of the late artist's strong, edgy works. Also on offer is Christian Boltanski's disquieting, haunting *Reliquaire* (lot 67, $80,000 to $120,000). Among other property at Christie's on May 5 is Andy Warhol's *210 Coca-Cola Bottles* (lot 46, $2.2 million to $2.8 million). The painting has an interesting history: It sold at auction in 1988 for $1.43 million and was later almost sold privately for $4.7 million. The second buyer sensed the market's downturn and backed off. The current estimate is "firm and full," says Christie's Diane Upright. "Our feeling is that it's a big, important, museum-quality picture. Great art has never been cheap."

The contemporary sales at Sotheby's on May 6 and 7 contain the now lower-priced Francis and Marden—the latter's a steal at its current estimate. There's also Frank Stella's oversize aluminum wall relief from the Indian Bird series, *Maha-Lat, 5.5X* (lot 22, $600,000 to $800,000), which is wonderful for its excess. Julian Schnabel's 1980 *Bob's Worlds* (lot 37, $250,000 to $350,000) is a refreshing reminder of why the artist caused such a stir in the early eighties.



From Poster Auctions International.

Like the paintings market, print sales are also picking up. David Tunick reported several sales at The Art Show 1992 and says that business "has gone from being practically stagnant to remarkably active in the past eight weeks. I have my fingers crossed that it will continue and we're not in a period of aberration."

At its auction of prints from May 14 through 16, Sotheby's has a fifteenth-century German School hand-colored woodcut, *St. Bernard Exorcising the Devil* (lot 4, $15,000 to $20,000), with a green Devil and wonderful motifs. But perhaps the most tantalizing work is *St. Anne, Mary and Seraphim* (lot 5, $7,000 to $10,000), another fifteenth-century German print. This work, regrettably, is merely a fragment of a woodcut printed on linen, circa 1440—close to the beginning of printmaking. Gothic and elegant, it's a beauty despite its poor condition.

Christie's print sale on May 11 and 12 is smaller but contains several good works. Franz Marc's *Fabeltier* (lot 461, $20,000 to $30,000) is a German Expressionist color woodcut of an emaciated dog in a fantastical landscape. Pat Steir's large and mystical etching *Waterfall* (lot 161, $3,000 to $4,000) is quite compelling.

Whereas prints were art for the masses, posters were originally nothing more than advertisements. These days, however, they have a small but devoted following. Poster Auctions International's fourteenth sale (May 3 in the ballroom of the Armenian diocese, at Second Avenue and 34th Street; exhibition for two days before the auction) is heavy on circus posters—a small genre within a small market. Circus posters tend to be big and lively, like the one here featuring a bicycle act from Barnum & Bailey (lot 18, $1,400 to $1,700). The poster, from 1904, shows acrobatic bikers soaring, flipping, and descending a stairway that reaches to heaven. Alice Culin's rare *New York World's Fair in 1939* (lot 228, $2,000 to $2,500) is notable for its unusual bird's-eye view and strong geometric forms.

The art of storytelling is featured May 2 at Illustration House, where comics, advertisements, and story illustrations will go on sale. A self-caricature by James Thurber in yellow pastel on black paper (lot 113, $1,800 to $2,400) shows not only the artist but four typical Thurber dogs as well, and there are two Charles M. Schulz *Peanuts* strips offered (lot 141, $1,000 to $1,500), one with Snoopy in a exultant dance.

This is Swann Galleries' fiftieth year in business serving book collectors and dealers. To celebrate, the gallery is offering highlights from the Epstein Family Collection, notable for its twentieth-century first editions. On offer is *The Sound and the Fury* (lot 153, $1,200 to $1,800), by William Faulkner—"a young Southern writer who has been slowly coming to the attention of the public during the last five years," according to the jacket copy. Far more rare is the first edition, first issue of *The Tale of Peter Rabbit* (lot 387, $25,000 to $35,000). Children's books rarely make it though their owners' possession unscathed, but this example is in fine condition. ■

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Movies/David Denby

A WEE GEM

"... *The Playboys,* set in a small village in Ireland, is a lovely new film with a classical structure and satisfying narrative ..."

STAR TOWNIES: *Albert Finney, Aidan Quinn, and Robin Wright.*

IRELAND, IT WOULD SEEM, IS ONE OF THE few cultures left that still have stories to tell. *My Left Foot* was a great tale, *Hear My Song* was a great *tall* tale, and now here's **The Playboys,** a lovely new Irish film with a classically structured and satisfying narrative. The movie is set in a small village in Ireland in 1957: Television hasn't arrived, cars are rather rare, and a hand-cranked pump on the village green provides most of the water. Yet *The Playboys* seems set in a past more distant than the fifties. The past in this village holds on with grim persistence, which may be one condition that makes a "story" easier to frame. There's something for the characters to react against.

Dominated by church ways, the people lead a pinched, frightened, envious existence. A young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. Tara is headstrong and beautiful, tall, with a long-striding walk and a full body, and even though she minds her own business, she disturbs just about everyone. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? "Marry me, or I'll go mad!" he cries. "I would go mad if I did," she says.

The movie was written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe and directed by Gillies Mackinnon (who is British). Mackinnon avoids conscious lyricism, but the countryside and the light are beautiful, and best of all, Mackinnon is a storyteller: The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic—Mackinnon has caught the Irish habit of mixing harshness and tenderness. A group of traveling players, the Playboys, shows up in town. Talentless but enthusiastic, they steal chickens and do a little whoring on the side; one may be an IRA terrorist. But they are free and easy and brazen, the only life likely to strike this sore old place, and Mackinnon revels in their flagrant showmanship.

Onstage, under their tent, they perform everything—bedraggled *Folies Bergère,* with naughty underwear; *Othello; Gone With the Wind,* with Milo O'Shea in blackface in the Butterfly McQueen role. *GWTW* turns out to be central to the story; Tara, of course, reminds us of Vivien Leigh's plantation, and the old MGM movie represents something of romantic possibility, the extravagance that shakes up the dead old patterns.

The Playboys turns on two conflicting notions of the sacred. The church, as embodied by the priest and his sermons, which are shown as charlatanry, offers the official holy presence. And there's the theater, which also is seen as charlatanry, and decrepit as well. But the theater possesses an aspect of the divine—illusion blossoms under the tent; excitement creates life. A blind old woman becomes so worked up at one of the shows that she suddenly regains her sight. Oh, blasphemy! At one point, Tara is even likened to the Blessed Virgin. But Tara is not a virgin, and the policeman Brendan fights for her against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. Unfortunately, Quinn settles the question prematurely by making Tom too easily likable. But apart from this fault, the acting is remarkable, especially from Finney, who most movingly plays a role he has been playing, in one way or another, all his life—a brute who is helpless to control the inner violence that appalls him.

IN **Leaving Normal,** CHRISTINE LAHTI IS Darly Peters, a foulmouthed tough cookie who's never found the right job, never met the right man, and always seems to be screwing herself up. Leaving out the self-destructive part of that description, the character of Darly pretty well sums up the movie career of this great actress. The gifted loser Darly is a terrific part, and Lahti, anger and exhilaration flowing out of her copiously, gives her largest movie performance yet. But for the fifth or sixth time, Lahti has been stranded in a movie that never comes up to speed.

Leaving Normal, directed by Ed Zwick (*Glory*), is a female buddy film that was in production just after *Thelma & Louise,* so those critics who describe it as a spinoff will be in error. Yet the two movies do have some similarities. At the beginning, Darly chucks her job at a smelly beer-sloshing bar in Normal, Wyoming, and comes across Marianne (Meg Tilly), who is sitting on a bench outside the bar, in a state of shock. Marianne's husband, her second, has slugged her, and she's walked

(Continued on page 77)

Photograph by David Appleby/Samuel Goldwyn Co.

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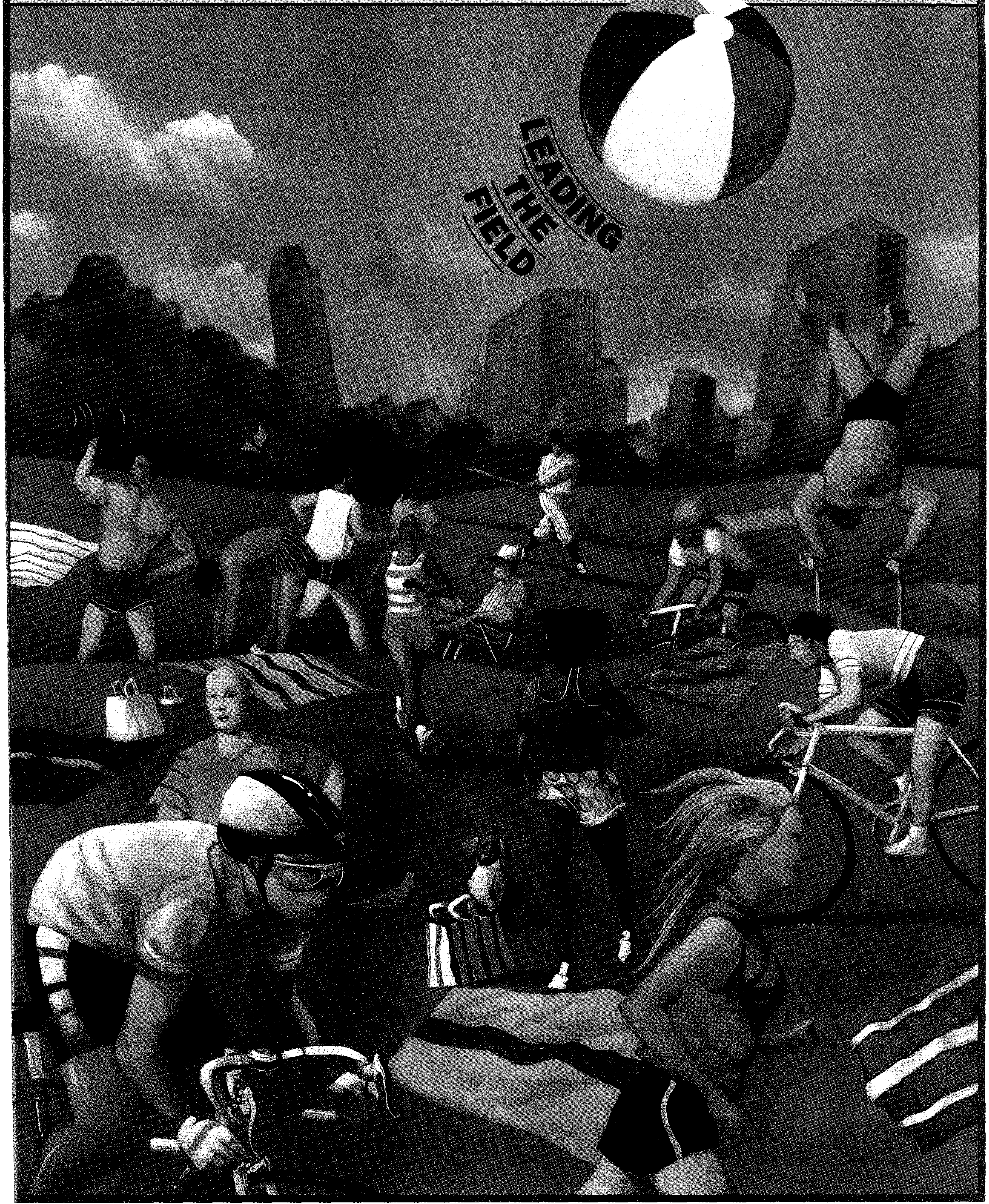
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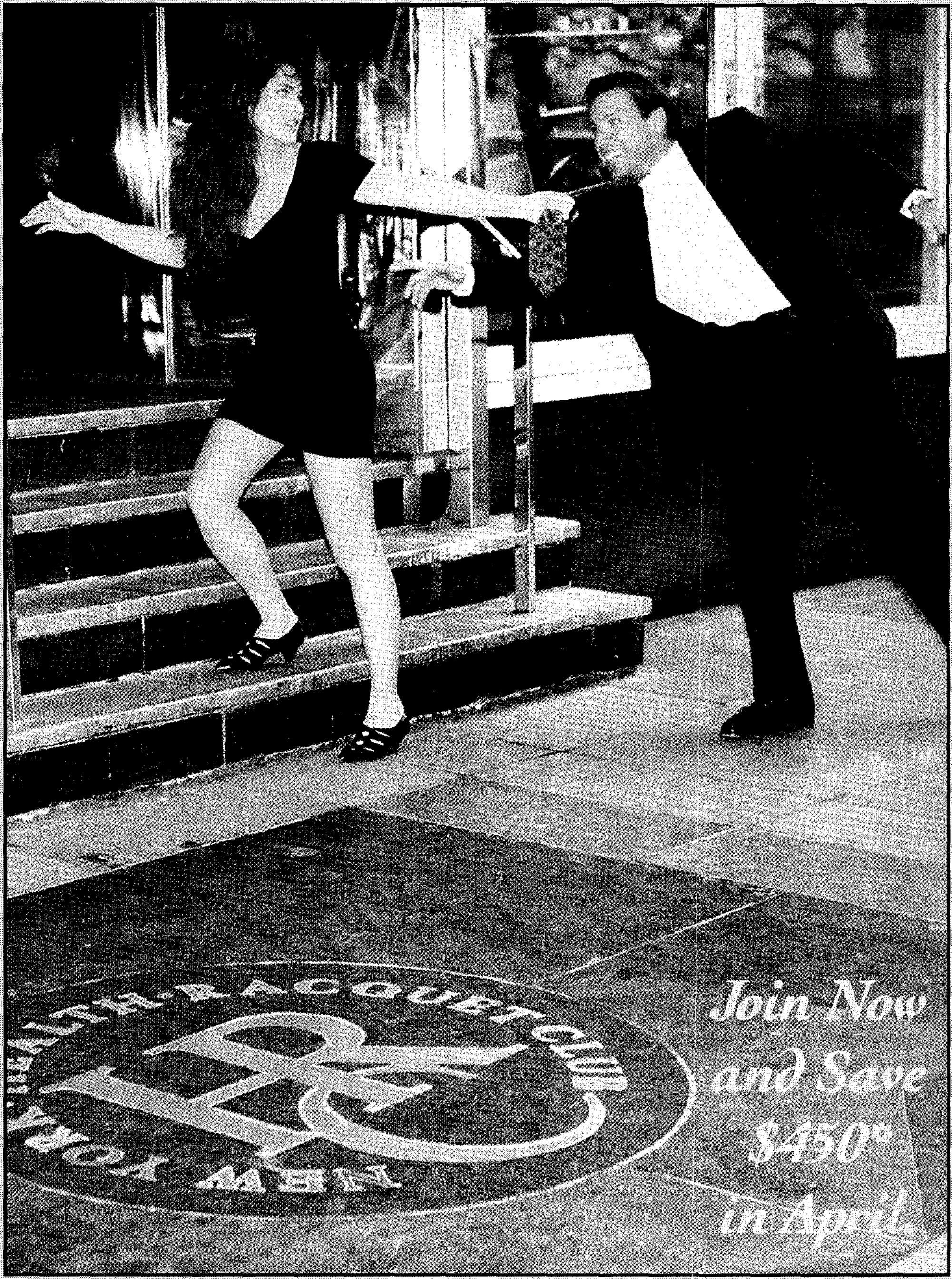

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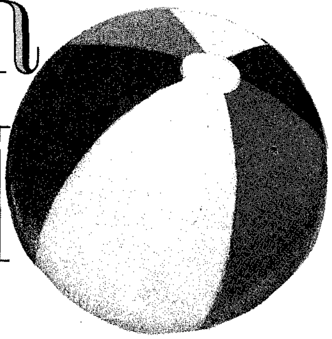

LEADING THE FIELD

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Michael Paraskevas

In the Olympics of the mind, every athlete is a champion. Every foot-sore marathoner, thrashing swimmer, and wind-bent cyclist leads an imaginary field of competitors who may stand only for the athlete's own previous best performance. That drive to prevail—or at the very least, to make it to the finish—is the competitive spirit at the heart of all recreational sports and exercise.

Often considered the exclusive preserve of gentlemen and ladies, golf is a game that exudes aristocratic appeal and flourished in the country-clubby '80s. With high-priced real estate transformed into fairways and greens, golf attracted the international investment crowd, gaining ground all the way to Tokyo. Although admiration for the life-style may be waning, golf remains a popular sport that anyone can enjoy—especially with instruction and practice courses close to or within the city. The New York Golf Center (131 West 35th Street, 212-564-2255) invites players to tee with a full line of golfing equipment, including thousands of clubs, hundreds of bags, dozens of shoes, and nearly every type of golf ball on the market, as well as clothing, hats, and accessories. The selection of clubs includes models by

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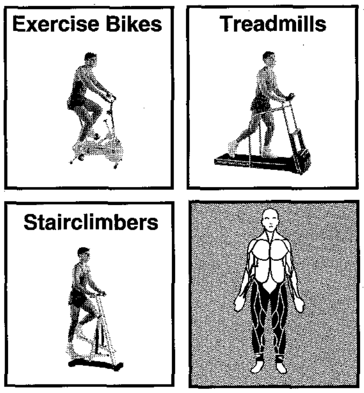

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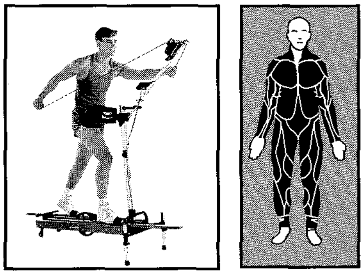

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Yonex, Spalding, Pro Select, Lynx, and Maruman. The New York Golf Center has seven other locations in the area.

JOIN THE CLUB

For tennis players who can't get away for the weekend—or want to put a little weekend in the middle of their workweek, the East River Tennis Club (718-937-2381), in Long Island City, offers 18 Har-Tru clay courts and a 70-foot outdoor pool with Jacuzzi. A shuttle bus operates from Third Avenue and 57th Street, but there's an attended parking lot for those who prefer to drive.

Rates range from $2,500 for a full annual membership ($1,000 non-prime: until 4 P.M. weekdays) to $1,400 for a full summer ($575 non-prime) and $1,000 for use of the pool only. Additional court fees run $6 to $17 per hour. The club holds tournaments and a challenge ladder; its pros provide lessons and can match players at all levels.

Other club amenities include a private clubhouse, a lounge, and a pair of restaurants with river and city views. The club is open seven days, from 7:30 A.M. to 9 P.M. (until 11 P.M. Monday through Thursday).

WORKING AT HOME

Cross-training adds variety to a fitness program and helps to minimize overuse injuries. With these benefits in mind, NordicTrack next month will introduce its Aerobic Cross-Trainer ($999), billed as the first machine to incorporate a cross-country-skiing machine, a treadmill, and a stair-stepper in one unit.

The cross-country-ski component operates like the original NordicTrack. The treadmill is nonmotorized, and the stair-stepper folds out from the front of the treadmill. All employ NordicTrack's patented flywheel mechanism. For more information or to order, call 800-848-7786 (ext. 819C2).

Also for home use, The Gym Source (45 East 51st Street, 212-688-4222) can install a weight machine based on what owner Richard Miller calls "a Murphy-bed idea." The Trim & Tone 2 X 2 from Hollycraft Fitness measures just 2' x 6' when in use, and folds up to 2' x 2' for storage. Miller says that the 2 X 2 is a high-quality machine comparable to Universal and Nautilus equipment, and can be used for up to 100 different exercises. The price is $2,000 plus installation. The Gym Source also carries the CX100 Compac by Zel-X ($1,000).

WHEEL SEE

The latest from Rollerblade will appeal to those who like to get their fitness on the go. The Metroblade, due in stores by October 1, is designed with a removable liner that can be worn just like a sneaker. The one-piece shoe has a hard plastic tongue and an adjustable heel strap that protect the foot and hold it securely during skating. A cuff buckle attached to the skate shell adds support and can be folded down for compact carrying. The bearings and wheels are the same as those used on all high-end Rollerblade skates.

The Metroblade—which comes in two different shell colors (sand metallic and black-granite metallic) and multicolored shoes (red, green, gold, purple, black, and gray)—will be priced at about $225. "It's going to change the way we commute," says Jeffrey Kabat, co-owner of Blades West (105 West 72nd Street, 212-787-3911), which will stock the Metroblade at all six of its area locations.

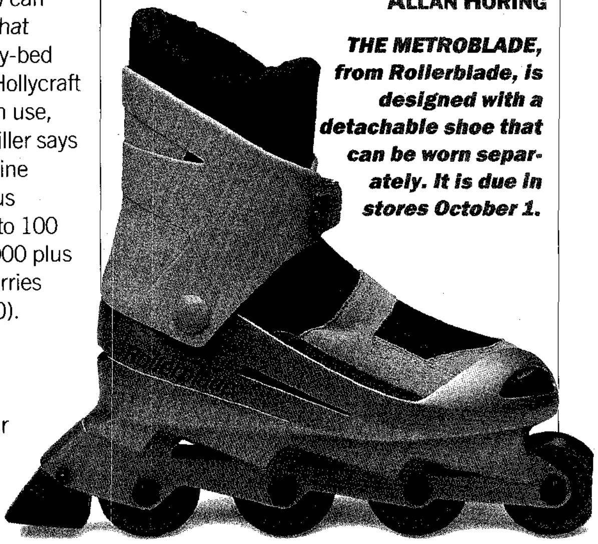
Rollerblade has also launched a line of BladeGear apparel designed specifically for in-line skating, as well as a full range of protective equipment.

Athletic Style (118 East 59th Street, 212-838-2564) specializes in athletic wear designed for aerobics, cross-training, and running, including more than 250 styles of footwear. "The new Nike Air Huarache collection of men's basketball and men's and women's running and cross-training models is moving fast," says owner David Breskin, "as is the entire line of women's aerobic shoes."

In apparel, the store emphasizes Nike, Carushka, and Russell, which Breskin describes as "real generic, like the Gap, but for sports."

Whether you join a golf, tennis, or health club, turn your home into a personal-training center, or head for the park with a bounce in your step and a smile on your face, summer is the best time to become an active member of the community.

ALLAN HORING



THE METROBLADE, from Rollerblade, is designed with a detachable shoe that can be worn separately. It is due in stores October 1.

GOLF

Fore Thoughts on Instruction and Schools

BY JANET NELSON

Golf looks so easy on TV, you have to wonder why it's so devilishly difficult in real life. But hitting a small white ball with a knob attached to a long stick can become an obsession simply because even the least experienced player occasionally makes a near-perfect shot—just like on TV. Fortunately, there are schools dedicated to helping people improve their golf games, get better scores, and overcome frustration.

These may be close to home, where a player can take a single lesson, or a series of individual or group lessons, or attend classes over a weekend. This approach is often best for newcomers who want to determine if golf is the right game for them, as well as for experienced players looking for a way to prepare for the summer season.

More fun, and possibly more beneficial, are schools at resorts where learning can be done in a vacation atmosphere. Usually there are other activities that will appeal to a nonplaying companion, but golf students generally have little time or energy for anything else. These total-immersion schools run from two to seven days with four to six hours of instruction per day, varying amounts of on-course playing, and lots of hitting at the practice tee.

Most schools stress the fundamentals —grip, posture, swing—but some have specialized approaches using training devices, lectures on mental fitness, and emphasis on the short game. Almost every school uses practice drills, tips, and video analysis to tape students' swings before and after instruction.

Selecting a school depends on how much you want to spend, how much time you have, and how far you want to travel. Below are some suggestions. Another good resource is ShawGuides' 1991 *Guide to Golf Schools & Camps* ($18.95; 305-446-8888), which lists schools around the world.

Rates for resorts listed below are per person, double occupancy, and usually include green fees and carts as well as accommodations and some meals. Unlimited use of the practice tees and balls, plus amenities such as club cleaning and storage and a bag tag are often included.

CITY AND SUBURBAN GOLF

The number of golfers in the U.S. has risen 40 percent over the past five years. But no one should feel left out of the golf boom because he or she does not belong to a country club or can't fly off to a resort. There are a number of places in Manhattan to take indoor lessons or warm up for more intensive and strenuous outdoor sessions.

Indoor golf instruction has some disadvantages and some genuine benefits. To begin with, students do their swinging in "cages." They hit from AstroTurf surfaces into nets 10 to 15 feet away and hear a thud or smack, signifying distance, but have little sense of trajectory or direction. The good thing about working indoors is there is nothing—no birds, no vistas, no ball flight—to distract students from their technique. It's an environment that allows for total concentration.

Midtown Golf Club (7 West 45th Street, 212-869-3636) has a lesson facility on the floor above its four-course simulators, where golfers can play 18 holes with the aid of cameras and computers that detect the flight of the ball. The instructors are part of the Roland Stafford Golf School staff, which also has schools elsewhere in New York State and in Vermont and Florida. Fees range from $50 for a half-hour private lesson to $265 for four two-hour group lessons.

Richard Metz Golf (425 Madison Avenue at 49th Street, 212-759-6940) gives 10,000 lessons a year in four air-conditioned "cages." Students can see the good and bad aspects of their swings in slow-motion video, and get distance and direction estimates via computer measurements. Fees are $50 for a single half-hour lesson or 10 lessons for $300.

Veteran golf instructor Paul Tuttle presides at the World of Golf (147 East 47th Street, 212-755-9398). Lesson hours are early morning and late afternoon, by appointment, and fees are $50 for a half-hour or 10 lessons for $250.

Driving ranges occupy some of the most valuable real estate around the metropolitan region. Using these facilities is a good way to prepare for a serious golf school as well as to practice before, during, and after lessons. Fees range from $20 to $30 for individual half-hour lessons (plus about 10 cents a ball).

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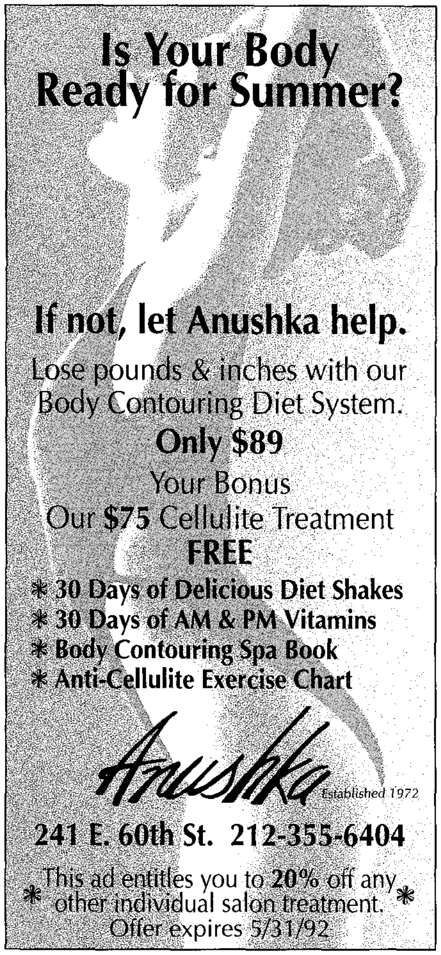

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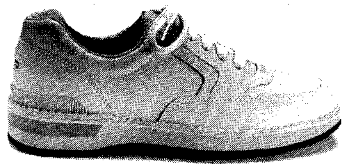

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Municipal and county golf courses offer lessons for $25 for a half-hour or a series of six half-hours for $125. For more information, call the Metropolitan Golf Association at 914-698-0390.

NEARBY MOUNTAINS

Golf schools within driving distance are usually located in and around mountain ranges. The reason is that ski resorts are increasingly converting facilities to golf from May to October to take advantage of moderate temperatures that produce lush, green fairways even in midsummer.

The Roland Stafford Golf School (800-447-8894) operates at three locations during summer months: The Huff House in Roscoe, and Peek'n Peak in Clymer, New York; and Stowe, Vermont. Sessions run two days over weekends or five days midweek with about five hours of lessons each day, supervised practice, and video analysis. (Fees: $449 for two days to $1,100 for five days.)

Bill Skelley School of Golf (800-541-7707) holds summer sessions from May to October at Split Rock Lodge in Lake Harmony, Pennsylvania, and Copper Mountain, Colorado. The approach is scientific, but with individualized attention, and improvement is guaranteed or money will be refunded. (Fees: $599 for three days; $949 for five days.)

The Golf School (800-451-4211) returns from its winter site at the Plantation Inn & Golf Resort in Crystal River, Florida, to Mount Snow, Vermont. The five- and two-day sessions consist of five hours of instruction each day with a four-to-one student-teacher ratio. (Fees: $975 for five days; $491 for two days.)

Stratton Golf School (800-843-6867) transfers back from McCormick Ranch in Scottsdale, Arizona, to Stratton, Vermont. Sessions take place over weekends or two- or five-days midweek with plenty of playing time (as well as instruction on a 22-acre training facility). (Fees: from $405 to $505 for two days; $850 for five days.)

Stoweflake Natural Asset Golf School (800-253-2232), in Stowe, Vermont, runs from mid-May to mid-September with two driving ranges, a nine-hole professional putting green with a sand trap, and a chip-and-pitch course. Students may use the adjacent Stowe Country Club. Class size is small, allowing for a three-to-one student-instructor ratio, and the emphasis is on improving individual abilities. Afternoons can be spent playing golf or taking additional lessons. (Fees: $949 for five days; $459 for two-day weekend sessions.)

Attending a golf school will not miraculously improve your game, but there will certainly be some change in that direction. The experience can be a physical workout, so it pays to have your hands and body ready for lots of swinging—and to be in shape. ●

BEAUTY

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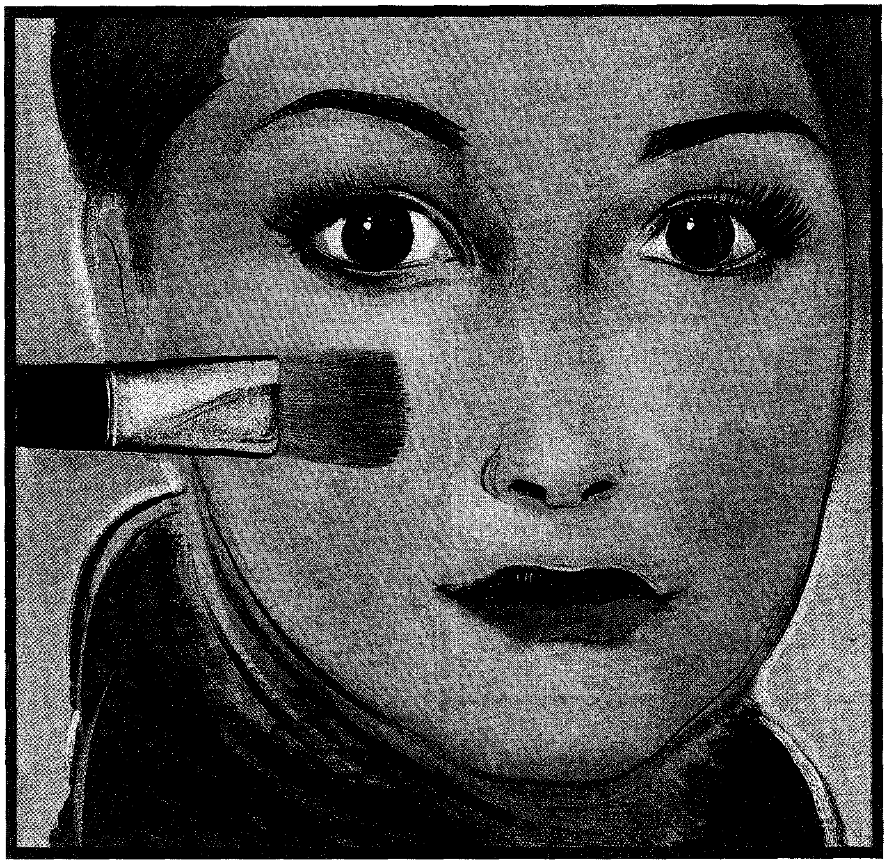

BY SASHA BERLIN

With the sultry season approaching, now is the time to prepare for summer looks. Making even modest changes can lift the spirits and polish an image. Summer fashions bare the skin, which needs protection from the sun's strong rays. During the longer days, the face, too, is more exposed. To achieve a healthy-looking complexion, a revitalization after winter is needed. The following treatment centers provide expert skin care in any season.

In the **Chanel Treatment Room at Bloomingdale's** (212-705-3444), every procedure begins with a Chanel aesthetician's analysis to determine one's skin's needs and to select the suitable products. Preceding a facial, clients receive a stress-relieving neck and shoulder massage; skin is then cleansed and exfoliated, toned, invigorated, and moisturized. Customers enjoy a complimentary post-facial application of the latest colors from Paris.

The recent renovation at **Lia Schorr** (686 Lexington Avenue at 57th Street, 212-486-9670) yielded twelve private facial rooms, three rooms with showers for body massage, and four stations for manicures and pedicures. Other services include aromatherapy, seaweed wraps, and deep-pore and scalp treatments. Schorr sells her own skin-care products. The salon is open seven days a week.

Georgette Klinger (501 Madison Avenue at 52nd Street, 212-838-3200; 978 Madison Avenue at 76th Street, 212-744-6900) is a full-service skin-care and hair salon offering a new treatment: The Herbal Essentials facial, which soothes, tones, and hydrates the skin.

Lancôme Institut de Beauté (at Bloomingdale's, 1000 Third Avenue at 60th Street, 212-705-3166, and at Macy's Herald Square, 212-560-4669) offers facials for every skin type, makeup instruction, and waxing services.

Anushka (241 East 60th Street, 212-355-6404) calls her newly renovated spa "a small oasis in the middle of Manhattan." Restorative spa packages last from 2 to 5½ hours. Some of her "Body Beautifiers" include a rejuvenating René Guinot Facial & Eye Treat and a European body massage or aromatherapy. Treatments known as body polishes are performed as well.

Estée Lauder Spa at Bloomingdale's (1000 Third Avenue at 60th Street, 212-705-2318) is a haven of calm and pampering that offers personal services for both men and women. The Four-Phase Detoxifying Facial Treatment includes a tension-relieving neck and shoulder massage and a foot massage as well. Lauder's Day of Beauty (5½ hours) offers indulgence from head to toe.

A number of skin-care companies have planned spring promotions to bring attention to their new products and services. From April 25 through May 3, **Biotherm** (at Saks Fifth Avenue and Macy's Herald Square) is offering a one-ounce trial-size tube of Hâle Sans Soleil Self-Tanning Lotion free with a body consultation.

Starting in May, and available while supplies last, **Clarins**'s complimentary-size Self-Tanning Face Cream will be available to customers at counters in Barneys, Bloomingdale's, Macy's, Henri Bendel, and Saks.

HAIR CARE

While Big Hair is getting a lot of attention, new short, sleek, and feminine hairstyles that recall a silhouette from the 1940s—high front, flat crown, and face-framing waves—are more popular. Those who prefer longer hair are pumping up the volume with longer layers that require less-frequent cutting and maintenance. Long or short, the best new cuts allow for movement, add body to hair, and glow with good health.

Oscar and Didier, two young, fresh blades who are cutting up a storm at **Pierre Michel Lancôme** (in the Plaza Hotel, 212-593-7930; also Trump Tower, 212-593-1460), are forecasting for fall a full-looking, versatile cut that evokes the young Sophia Loren.

At the **Frederic Fekkai Beauty Center** (in Bergdorf Goodman, 754 Fifth Avenue at 57th Street, 212-753-9500) there has been a return to the use of hot rollers, which curl the hair without overheating it. Fekkai carries Phytothérathrie, a botanical hair-care line from France that's also available at Galeries Lafayette and the Alès Group showroom (625 Madison Avenue at 58th Street, 212-754-2300).

Roger Thompson of **Barneys New York** (Seventh Avenue and 17th Street, 212-924-8500) says, "We specialize in ultralow

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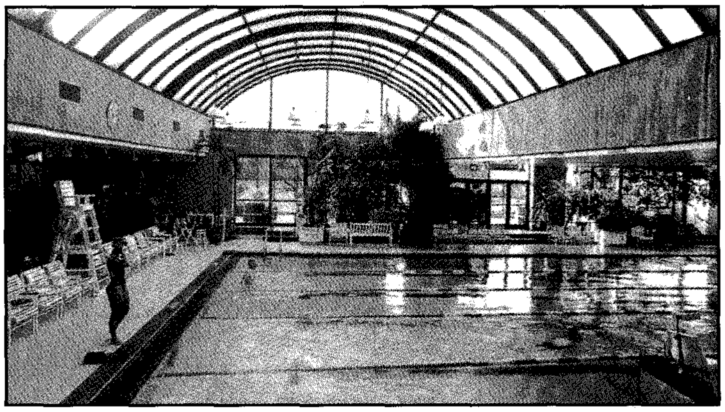

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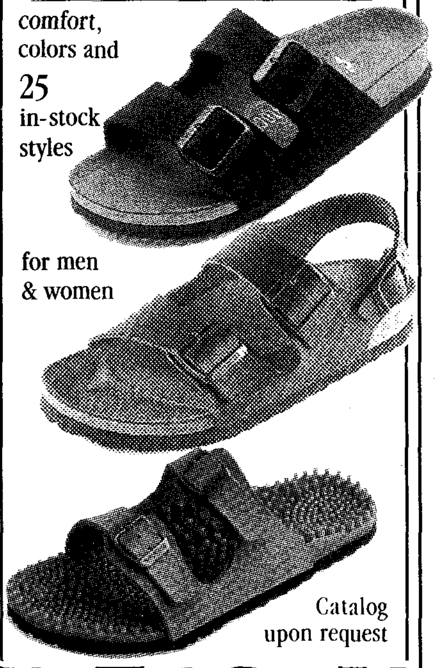

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maintenance and can tell a client how long a haircut is going to last." To get more out of a haircut, gimmicky or trendy cuts are avoided. Some styles last three to four months. After a session, there is no charge to trim bangs or hair at the nape of the neck.

Michel Constantini (1215 Lexington Avenue at 82nd Street, 212-288-6108) believes beauty can be enhanced without damage to the hair or skin. His natural cosmetics center specializes in the "safe makeover," in which Constantini's own brand of super-hypo-allergenic products is applied. For hair, he and his assistants will cut, style, and color. Botanicals and natural cosmetics are sold for the face and body.

J.F. Lazartigue Hair Treatment Center (764 Madison Avenue at 65th Street, 212-288-2250) has gained a reputation for its fine products. New this season is Color Reflecting Conditioner with vitamins and protein, which comes in ten colors and stays in the hair for up to four washes.

After-Swimming Hair-Care Shampoo washes away drying salt, sand, and chlorine. Protective Hair Cream is a gel that serves as a sun filter and makes the hair glossy and full of bounce while protecting and moisturizing it. Protective Hair Milk is best used before exposure to sun; it softens and protects very dry, color-treated, or badly damaged hair.

Sequence Advanced Hair Group (106 Grand Avenue, Englewood, New Jersey, 800-992-9976) helps women who want thicker or longer hair. A fine nylon thread that has individual human hairs attached to it is applied between the client's hair, allowing for a natural feel. It can be brushed and lasts indefinitely; maintenance appointments are recommended for every five or six weeks.

COSMETIC SURGERY

Even with all the current concern about silicone breast implants, people are still seeking out cosmetic surgeons to reconfigure their profiles. Breast augmentation procedures continue to be performed, only now surgeons have switched to using safer implants.

"Everybody is using saline instead of gel," says Dr. Jeffrey R. Fischman of **Constructive Surgery** (169 East 69th Street, 212-472-3300). "The only drawback is that they may not be as strong, and could wear out over a period of about ten years. But if they rupture, it's the same as any intravenous substance—completely safe." The cost of breast implants, cosmetic nasal surgery, and face-lifts done by Dr. Fischman starts at $2,500, plus a $750 fee to cover the cost of the facility.

Dr. James J. Reardon (737 Park Avenue at 71st Street, 212-832-0770) observes an increase in the number of people in their forties having face-lifts. Those who choose to undergo the procedure in midlife tend to favor modest improvements such as chin or cheek implants. At fortysomething, the effects tend to be less dramatic and conspicuous, and therefore more successful.

Dr. Reardon also performs implants in conjunction with some face-lifts. The procedure plumps the hollow mid-portion below the cheek, filling out and giving added projection to the face. Dr. Reardon's fees range from $3,500 to $6,000 for a face-lift; the procedures are performed on an outpatient basis in his office, avoiding hospitalization costs.

As with any elective surgery, potential patients should seek more than one opinion and make inquiries about the doctor. The **American Society of Plastic and Reconstructive Surgeons** (800-635-0635) operates a 24-hour referral service. Callers leaving a message stating their name, address, and type of surgery desired will receive a list of five board-certified doctors in their area within ten days. ASPRS will respond in writing to queries concerning whether a doctor is certified and a society member.

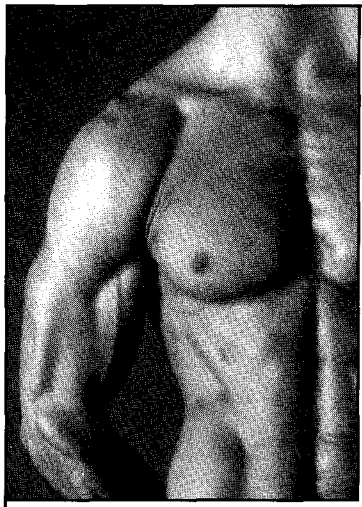
Plastic surgeon **Dr. Gerald Ginsberg** (850 Park Avenue at 77th Street, 212-570-6677) says a TCA (trichloroacetic acid) chemical face peel can sometimes yield as dramatic a change as a face-lift. Dr. Ginsberg's fee is $500 for a 15- to 20-minute peel on a portion of the face, or $1,000 for the full face (90 minutes).

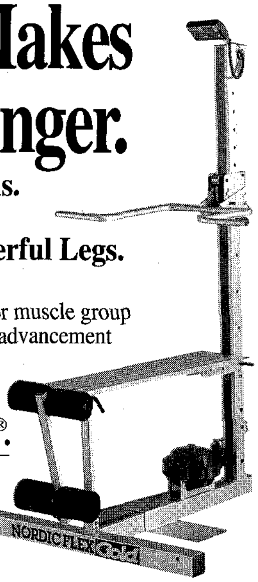
Legs are the largest area of exposed skin on the body. **Dr. Luis Navarro** at the Vein Treatment Center (327 East 65th Street, 212-249-6117) is exclusively dedicated to the care of venous disorders using procedures that achieve cosmetic results. Dr. Navarro says that 90 percent of all varicose veins can be treated without surgery, but he will perform ambulatory surgery on those with serious varicosities.

The **Laser Dental Care** group gives New Yorkers new reasons to smile. The dentists perform laminate bonding (at one-third to one-half the cost of caps) and utilize the latest in tooth-whitening techniques. They are part of a small group of dentists in the metropolitan area using a dental laser, which is particularly useful in reducing inflammation in certain periodontal procedures and has the advantages of being virtually painless and bloodless.

The dentists in the group are **Dr. Alan J. Goldstein** of Manhattan (212-580-8100), **Dr. Clifford C. Blumberg** of Cedarhurst (516-569-4888), **Dr. Ana M. Triliouris** of Merrick (516-378-7222), and **Dr. Eugene M. Seidner** of Caldwell, New Jersey (201-228-2233).

Whether one decides to undergo surgery, change hair style or color, or try out new cosmetics, small changes can make a big difference in how you look and feel.





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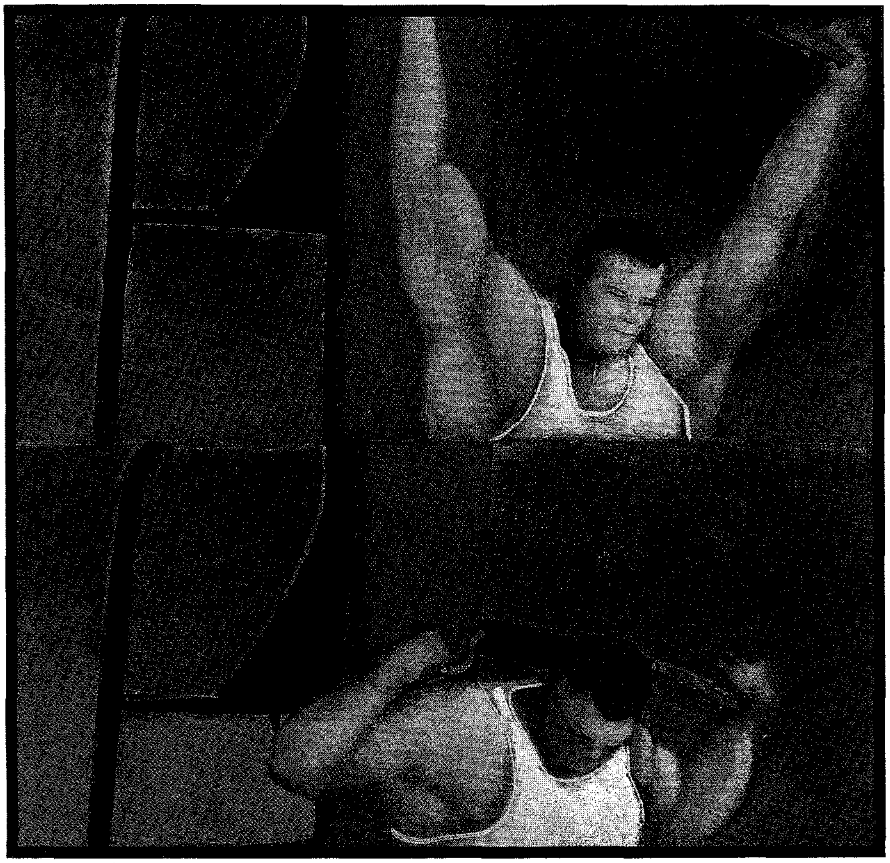
HEALTH CLUBS

Working the Exercise Circuit



Considered a fad for decades, fitness has finally won a place in the life-style of New Yorkers. Strength, coordination, endurance, and flexibility are the current goals, eagerly put to the test in recreational sports.

In the clubs, circuit training (which has long been a part of formal athletics programs) has gotten a makeover: Newly devised programs—variously known as I.C.T. or P.A.C.E.—integrate several cross-training routines. The training stations may include hydraulic equipment, free weights, stretch bands, and stair climbers to cover all the strengthening and cardiovascular bases.

Among cross-trainers, Windracer stationary bicycles are attracting would-be Greg Le Monds and Inga Thompsons. The Windracer computer allows up to four cyclists to be linked together electronically and to compete in simulated races.

Another high-tech development is CardioTheater, an audio-visual entertainment system that enables indoor athletes to view sports (or election races) on TV, watch video movies, or listen to CDs or the radio.

"On each system, up to 40 people can watch or listen with their own headsets to twelve different selections," says Charlotte Lehan, marketing director of the Oregon-based firm. "And the individual volume and channel controls are attached to the exercise machines, so they're easy to reach."

A number of clubs have extended their hours this year, and with fitness becoming more of a family affair, children and teen programs as well as baby-sitting services are either already available or on the way. The following listing of city clubs will help to encourage a healthier family life.

DOWNTOWN

NEW YORK HEALTH & RACQUET CLUB
39 Whitehall Street
New York, NY 10004
269-9800

Hours: M–F 6 A.M.–9:30 P.M.; Sat. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $500. Reciprocal use of other HRC clubs, Village Tennis Courts, yacht, and beach club. **Equipment:** Olympic free weights, Cybex, Keiser K300, Lifecircuit, and Nautilus circuits, Gravitrons, UBEs, Concept II rowing machines, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Indoor golf and country club; pool (20' x 60'); indoor track; basketball, two racquetball, and three squash courts; steam, sauna, tanning, whirlpool, massage; three exercise studios. Individualized programs; one-on-one training; fitness testing; nutritional counseling. **Classes:** Aerobics, Step, hydro-aerobics, body conditioning, weights and contours, Dynaband, yoga, karate.

EXECUTIVE FITNESS CENTER
Vista International Hotel
3 World Trade Center (22nd floor)
New York, NY 10048
466-9266

Hours: M–F 6 A.M.–9:30 P.M.; Sat., Sun. 8 A.M.–7 P.M. **Rates:** Full membership: initiation fee $350; one year $1,640; monthly $157. Off-peak: one year $1,150; monthly $101. **Equipment:** Keiser, Cybex and Universal circuits, free weights, rowing machines, bicycles, StairMasters, treadmills, cross-country machines. **Facilities:** Pool (20' x 50'); track (13 laps to the mile); racquetball court, wallyball; sauna, steam, massage. Personalized programs, cardiovascular evaluation, one-on-one training. **Classes:** Aerobics, Step, conditioning.

NEW YORK HEALTH & RACQUET CLUB
24 East 13th Street
New York, NY 10003
924-4600

Hours: M–F 6 A.M.–11 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** $345–$995. One-time initiation fee $500. Reciprocal use of other HRC clubs, indoor golf and country club, Village Tennis Courts, yacht, and beach club. **Equipment:** Olympic free weights, Nautilus and Cybex circuits, UBEs, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (25' x 35'); sauna, steam, whirlpool, tanning, massage; health bar. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, Step, hydro-aerobics, body conditioning, weights and contours.

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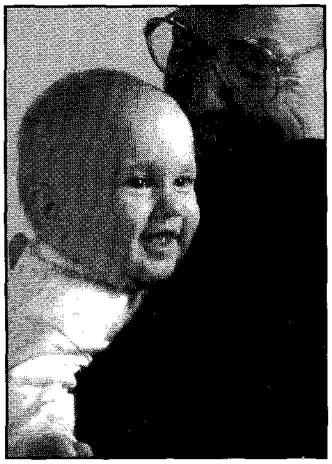

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MIDTOWN / EAST

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370-9692

Hours: M–F 6 A.M.–9 P.M.; Sat. 8 A.M.–3 P.M. **Rates:** One year $1,450–$1,650. **Equipment:** Cybex and Nautilus circuits, free weights, hydraulic weights, Gravitron, rowing machines, NordicTrack, Lifecycles, Windracers, Fitron bicycles, UBEs, StairMasters, Versa Climbers, treadmills. **Facilities:** Massage; individualized programs.

PROFILE FITNESS CLUB FOR WOMEN
52 East 42nd Street
New York, NY 10017
697-7177

Hours: M–F 6:15 A.M.–9 P.M.; Sat. 10 A.M.–6 P.M.; Sun. 10 A.M.–5:30 P.M. **Rates:** $9–$14 per week. Several plans available. **Equipment:** David, Cybex, and Nautilus circuits, free weights, Lifecycles, StairMasters, treadmills. **Facilities:** Sauna, steam, massage. **Classes:** Aerobics, Step, toning and body-sculpting.

NEW YORK HEALTH & RACQUET CLUB
132 East 45th Street
New York, NY 10017
986-3100

Hours: M–F 6 A.M.–10 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $500. Reciprocal use of other HRC clubs, indoor golf and country club, Village Tennis Courts, yacht, and beach club. **Equipment:** Olympic free weights, Cybex and Nautilus circuits, Gravitrons, UBE, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (25' x 50'); sauna, eucalyptus sauna, steam, whirlpool, tanning, massage; two exercise classrooms, warm-up room. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, Step, hydro-aerobics, body conditioning, weights and contours, martial arts, yoga; ballroom dance.

NEW YORK HEALTH & RACQUET CLUB
20 East 50th Street
New York, NY 10022
593-1500

Hours: M–F 6 A.M.–10 P.M.; Sat. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $500. Reciprocal use of other HRC clubs, Village Tennis Courts, indoor golf and country club, yacht, and beach club. **Equipment:** Olympic free weights, Cybex and Nautilus circuits, Gravitrons, UBEs, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (20' x 50'); sauna, eucalyptus sauna, steam, whirlpool, tanning, massage; two squash courts, three exercise classrooms. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, Step, hydro-aerobics, body conditioning, weights and contours, yoga.

YWCA
610 Lexington Avenue
New York, NY 10022
735-9755

Coed. **Hours:** M–F 7 A.M.–10 P.M.; Sat. 8 A.M.–4 P.M.; Sun. 9 A.M.–4 P.M. (no Sunday hours during July and August). **Rates:** Membership fee $50; one year $200–$800 for use of individual or combined facilities; one month $80; daily plans available. **Equipment:** Cybex and Universal circuits, free weights, UBEs, rowing machines, bicycles, StairMasters, Versa Climbers, treadmills, cross-country machine. **Facilities:** Pool (36' x 75'), teaching pool; sauna, massage. One-on-one training, fitness evaluation, nutritional counseling, mammography testing. **Classes:** Aerobics, aqua-aerobics, Flo-Motion, Step, back care, conditioning, dance exercise, gymnastics, martial arts, prenatal fitness, swimming, yoga; first-aid, CPR.

MIDTOWN / WEST

DEFINITIONS
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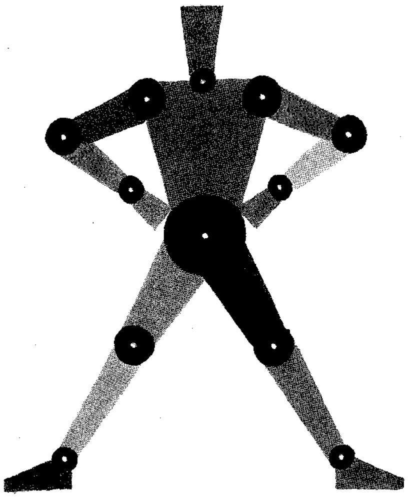

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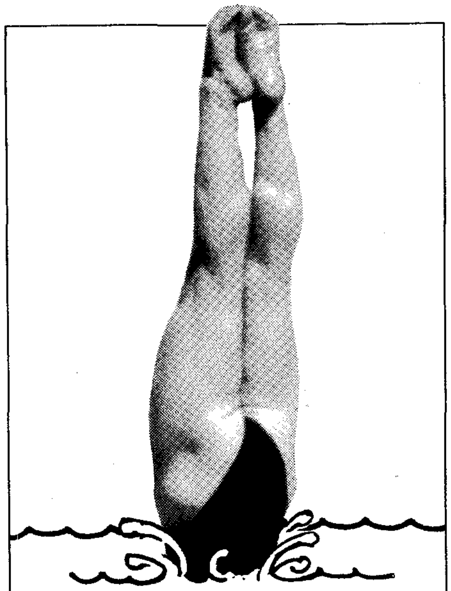

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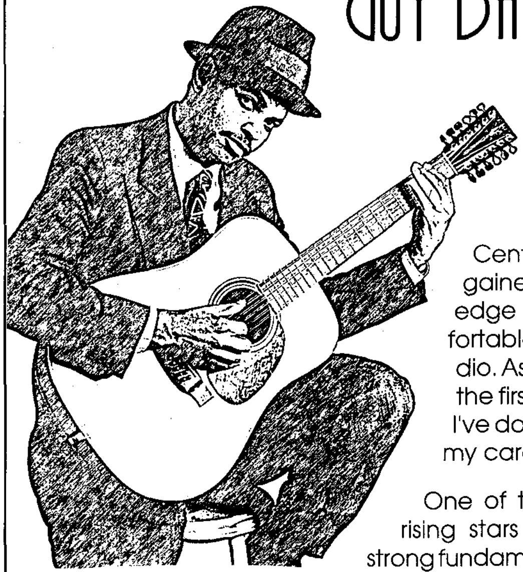
(Continued from page 60)

out on him. The two women hook up and head for Alaska, where Darly thinks she has a house waiting for her. So Darly is the strong one this time, and Marianne, who is vague and spacey, is the innocent, which, in the person of Meg Tilly, can be pretty innocent indeed. Fortunately, Tilly doesn't look as anemic as she used to; there's more *to* her, physically, and one no longer worries that she's going to expire in mid-scene. But her patented slow timing—the dithering hesitation as her dark eyes come into focus and her voice reaches, misses, and then finds the right words—is beginning to lose its charm. She's becoming a pain.

The script (by Edward Solomon) is feeble and undramatic, the minor characters are boring, and the direction is slack, but the real problem in *Leaving Normal* is that Lahti and Tilly just don't go together. A waitress and topless dancer who's done a little hooking on the side, Darly blurts out what she feels even though it usually gets her into trouble—she's one of the rare people who never calculate. Then, feeling guilty, she tears at herself. Lahti, with her fantastic concentration, zeroes in on the rage and then the self-disgusted second thoughts—her performance is a roller-coaster triumph of mood and temperament. But when Lahti passes the ball to her co-star, Tilly throws her hands wide and stutters and totters around in circles and. . . . Lahti is left with nothing to do but stare. Rather than building up some momentum, the movie is forever falling flat. The only scenes I found emotionally satisfying were the ones in which Lahti was working with the other actors. *Leaving Normal* is a botch, and the best way to enjoy it is to stay focused on Lahti and just let yourself ride through the long, shapeless moments when she isn't onscreen.

HAS PATRICK SWAYZE EVER BEEN TO A DOCtor? Has he even *seen* one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet in **City of Joy,** Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. The point of *City of Joy* seems to be that we should thank the starving masses of India for providing so abundant an opportunity for vacuous young Americans to find their souls. ■



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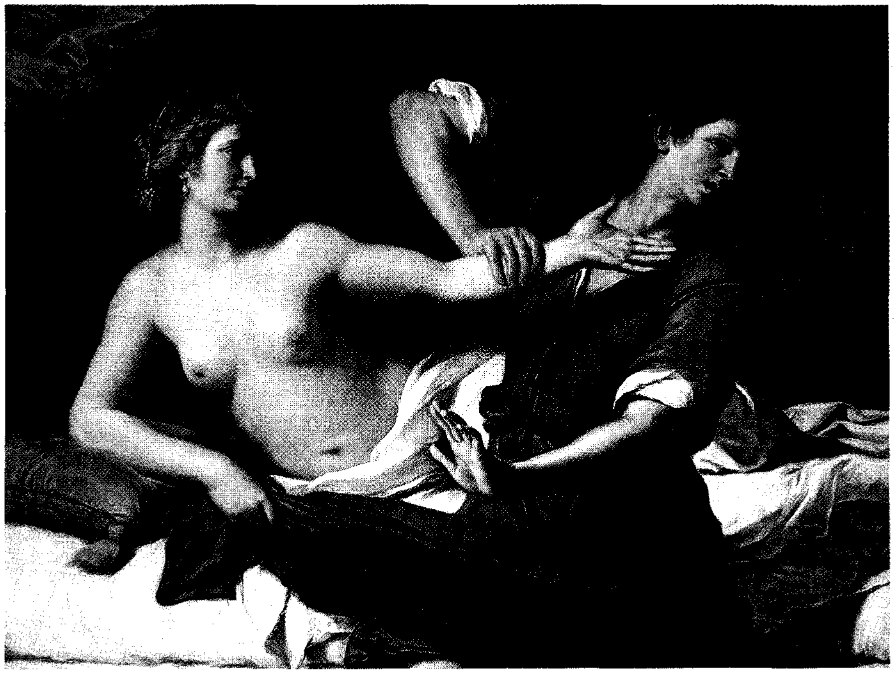
". . .Guercino's century raged with hot sensuality and gruesome death; Bridges traces a community of suffering in America. . ."



SEDUCTRESS AND VIRTUOUS VICTIM: *Guercino's* Joseph and Potiphar's Wife

WASHINGTON, D.C.

THE SEVENTEENTH CENTURY IS A DISTANT shore, perhaps the most distant of all. Set against the twentieth century's cool intellectualism, speed, disembodied information transfer, and taste for deconstruction, the Baroque rages with romanticism, hot sensuality, physical agony, gruesome death, and religious passion. The National Gallery of Art's **"Guercino: Master Painter of the Baroque"**—an international exhibition on the 400th anniversary of the Italian artist's birth—is going to be most to your taste if you love grand opera. It's not my century. But Guercino demands and gets grudging admiration. He was a painter's painter—and a patron's painter too.

Born in the Italian town of Cento, Guercino learned his craft without the aid of a major master. By the time he died, in 1666, he was one of the most admired and sought-after artists of his day, the natural heir, some said, of his near-contemporary Guido Reni. His elder, the painter Ludovico Carracci, called him "a phenomenon of nature."

Like self-taught people everywhere, Guercino put himself through a learning process that never entirely ended. There is early, middle, and late Guercino, the last phase being far enough from the first to antagonize some people on either end, then and now. Until his pictures were cleaned, there wasn't much hope of understanding his transformation. The Baroque has suffered in its dark-gold haze of old varnish. A major loan show like this one, which has already been seen in Bologna and Frankfurt, becomes an excuse for sending chosen paintings to the restoration lab. The artist stripped of his yellowed cloak turns out to be a breathtaking colorist, especially in the conversation between skin and draperies. He was apparently an early master of the cerulean blue or crimson cloak, which would flap dramatically in the painterly breeze over the next 300 years.

Joseph and Potiphar's Wife is a good example of the play of brilliant blue and ocher versus softened violet and cream (though the wonderful muscular marbling of the woman's skin doesn't show up in reproduction). It's also classic late phase: the seductress and her virtuous victim poised in an operatic body-language duet of open and closed fists, flailing hands, and leaning torsos. Though a lot of Guercino's peers hated his late work, it has a simple narrative clarity that looks forward to neoclassicism. It also solves the awkwardness of his middle and early periods.

Before he visited Rome at age 30, Guercino had a credibility problem. (To us, not to his friends.) Baroque artists, pursuing "naturalism" and fleeing the idealized beauty of the early Renaissance, preferred their subjects to look "real." Once Guercino got past his early stiffness, his mid-career saints and Madonnas consist of meticulously painted hands and faces held together (barely) by whipping robes. Baroque literalism had a curious taste for tossing solid people aloft in a tornado; you know they would crash to earth like boulders if the winds ever died down.

Yet underneath it all was astonishing penmanship—a fact established by the companion exhibition, **"Guercino: Drawings From Windsor Castle."** In the drawings, the beauty of the Renaissance's legacy holds firm. The flowing buoyancy of Baroque line is not trivialized by earthbound issues. It quivers on the page like pure passion—theater seen through a scrim, thus distanced and deeply erotic. The paintings won't travel further, but the drawings are coming to Manhattan—to the Drawing Center—in early June and are fabulous compensation. (Both shows, through May 17.)

WITH **"Bridges and Boundaries: African Americans and American Jews,"** the Jewish Museum takes on the monumental problem of race in America. How can one small exhibition sort out what nobody else can? It can't, but it can at least focus attention on the sorest spot in the body politic. Its very failures are enormously instructive.

"Bridges and Boundaries" was set in motion before the angry confrontation between Jews and blacks in Crown Heights lobbed the problem into the screaming headlines. The Jewish Museum's curatorial team (led by guest curator Gretchen Sullivan Sorin, who is black) set out to take a look at the civil-rights movement—the last time blacks and Jews worked together in something like harmony. Or did they? Since historians aren't agreed on that issue, the team decided to expand the exhibition to cover the whole of the past century.

The catalogue (George Braziller, Inc.; $24.95) is meant to be (and is) a major document that stands on its own. It gathers essays written in the past 50 years by eighteen

Photograph courtesy of the National Gallery of Art.

activists and observers like Martin Luther King, Jr., Norman Podhoretz, Irving Howe, Letty Pogrebin. What happened to the "community of sufferers" cited in the foreword by James Farmer, the founder of CORE and assistant secretary of HEW in the Nixon administration? The answer, if I can boil it down so drastically, lies in the scramble to get off the bottom of the pile so you can do unto others what has so long been done unto you. The outcome is changing the political face of America.

What Taylor Branch calls "America's foremost outsider cultures" shared parallel paths—for a while. In tracing that community of suffering, the exhibition assembles letters, photographs, advertisements, cartoons, broadsides, newspaper clips, and tracts that give testimony to the bitter progress of racism and anti-Semitism in America. You might not know that at least one Jew was lynched (in 1915). You might understand the sarcasm of the black paper *The New York Age:* "As long as Negroes alone had been lynched the whole country has been content to let the pastime continue." You might hear the hanged man's mother, relaying a friend's observation that Jews "are considered not one whit better than negroes in Atlanta & that country." And so the seesaw goes: Who is up, who's down?

If you see the exhibition without reading the book—if you look just at the raw historical documents, in other words—the shared legacy of prejudice is overwhelming. In 1899, Henry Johnson witnessed a mass lynching of black men and the rape and brutal beating of their wives and daughters; a copy of his letter to President McKinley ("Please if possible do something for us . . .") rests in its glass case here, unanswered. Twenty years later, someone took a photograph of the charred body of Jesse Washington, who had been chained to a tree and burned alive while the white audience grinned its pleasure. By contrast, the mass destruction of the Jews took place outside the United States—the photographs of pogroms and death camps are all from Europe and Russia. Anti-Semitism in America was usually less violent, expressed more often in pamphlets and cartoons; it blocked access to power but rarely threatened death. Its terror for the Jews lay in their memories of the recent past.

Both groups made mass migrations to American urban centers in the late nineteenth and early twentieth centuries, the blacks because of Klan pressures in the South, the Jews because of Russian and Eastern European campaigns of extermination. For decades, liberal thinkers in both groups recognized the subordinate status of their counterparts and reached out in dialogue. But the Jews were slowly (or not so slowly) assimilating. Avenues open to them were closed for blacks. While blacks hustled just to stay alive, Jews embraced a religion-based social activism that kept them in touch with the black struggle. Taylor Branch quotes Jane Ramsey, a cabinet officer under Chicago's first black mayor: " 'I grew up with a very strong sense that being Jewish was being ethical.' " Of the three civil-rights workers assassinated in Mississippi, one was black and two were Jewish.

The exhibition makes a strong case for the commonality of suffering. It is, in other words, barely half the story. The other (larger?) half produced the volcano that exploded in Crown Heights. Without the book, this devastating rancor wouldn't compute. Even with the book, you're not sure what's going on—and, obviously, neither is anybody else.

Two vital pieces of historical analysis both turn on Israel's defeat of the Arabs in the Six-Day War in 1967. The militants in the SNCC, Clayborne Carson writes, threw their support to the Palestinians and—supposedly without meaning to—purged themselves of Jewish financial support. According to Branch, "The senior black leaders of the American civil rights movement rushed to Israel's defense," dividing blacks against one another. American Jewry " 'supported Israel with a vehemence that astonished itself' " (Branch quotes Rabbi Arthur Hertzberg), instantly overthrowing Enlightenment principles and creating a conservative community concerned with stabilizing Israeli power. Some extremist blacks took advantage of the crumbling relationship to massage conspiracy theories, which Branch terms "pride's answer to baffling showers of pain."

So the common ground is now a war zone. Thwarted rage, Farmer writes, has brought on "a shattering of the structure of power in the Democratic Party and a rupturing of the instruments of progressive social change within this nation. It is difficult to overestimate the impact of the widening rift between African Americans and American Jews."

I could quibble with the exhibition and the book: They should have had more in common. The show wanders in fits and starts, burdened with confusing categories. The obligatory section on contemporary art is not as strong as it could be. The book's refusal to date its essays or organize them chronologically is both irritating and misleading.

But I'm glad somebody took on this thankless task, even if it's far from perfect. The spectacle of Lenora Fulani harassing a Democratic presidential candidate—shouting down Bill Clinton at Harlem Hospital, virtually giving over the election to George Bush—is incomprehensible otherwise, even if barely comprehensible thus-wise. (The Jewish Museum at the New-York Historical Society: Central Park West at 77th Street; through July 19.) ■

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FROM LOESSER TO LASERS

". . .*Guys and Dolls* will give you a lasting high, and *Two Trains* has moments of vibrant beauty. Mosher's *Streetcar* is wretched. . ."

THERE ARE ONLY A VERY FEW MUSICALS where everything blessedly works. Of this hot little handful **Guys and Dolls** is sweatily, coolly, gorgeously one. The current revival is not consistently top-notch, but has enough excellence—and where not that, solid competence—to give you a lasting high. More I cannot wish you.

OVER THE TOP: *Faith Prince as Adelaide in* Guys and Dolls.

Let's get the few, nonfatal lapses speedily out of the way. As Adelaide, the ebullient Faith Prince goes over the top. She must do *something* every second, like a demented Method actor gone campy, unaware of the sometimes urgent need just to be there and, for a brief breathing space, do nothing. Even the greatest music needs an occasional pause—think Stravinsky. Miss Prince would be much truer and funnier if she weren't so relentless. Still, she has many rich moments, and in these Nathan Lane beautifully abets her. Lane himself is not quite the right Nathan here; as that beleaguered bantam gangster, he is a bit too winsome, too wistfully mellow, too lovably Lane for Detroit. But, unlike Miss Prince's, his wrongness is easeful, and his rightness, when it comes, sublime.

Another problem is the Sarah of Josie de Guzman, the standby who, at the eleventh hour, replaced Carolyn Mignini. Miss de Guzman is not the "mission doll," the upper-class ice maiden in need of—seemingly impossible—melting. She is a real singer and natural actress, pleasantly ethnic and amiably mundane. Yet there is no miracle, no marvelous meltdown. But at least also, thank God, no Mignini. And good as Walter Bobbie is as Nicely-Nicely—yes, I have learned from Frank Rich that Runyon made him thin—once you've seen the immortal Stubby Kaye, it becomes *lèse-majesté* not to make him fat, if only the better to rock the boat.

And now an end to grievances. The Frank Loesser score, the Swerling-Burrows book, the Damon Runyon characters are as intoxicatingly irresistible as ever, and there are things here even finer than in the fabled original production. Take the Sky Masterson of Peter Gallagher, who acts, sings, and looks better than the formidable Robert Alda did. Gallagher creates a quieter, more introverted and complex Sky. He is not just a dashing leading man; there are things going on under his assurance. Or take such a relatively minor figure as Lieutenant Branigan, whom William Ivey Long, whose costumes carry sassiness to heroic extremes, has decked out with the perfect musical-comedy version of the movie *Dick Tracy:* a canary-yellow trench coat and a *clashing* muddy-yellow hat. And the actor, Steve Ryan, is equally long on humor. A flatfoot ballooning into exuberance, Ryan—helped by his coat, hat, and wit—levitates.

Jerry Zaks's staging has many a high point, e.g., the way sitters bounce when Harry the Horse plunks himself on their bench, and the way their tamed men appear in the leading ladies' illustrated imaginings during "Marry the Man Today." Even lovelier, perhaps, is Christopher Chadman's choreography, which, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces, and slides to new heights of musical-comedy dancing, yet is always securely grounded in character.

But the absolute peak here—complementarily and superlatively lighted by Paul Gallo—is the set design of Tony Walton. Taking his cue from such salon painters as the airy Dufy and breezy Van Dongen, Walton seems also to have absorbed (not copied!) the art of such tangy minor masters as the illustrators Dignimont and Touchagues, the latter also an ace stage designer. The forms here are whimsical, the hues insolently oversaturated, the contours slightly blurry, as in an expansive alcoholic vision. And Walton's sewer set, with the fish-eye perspective of a Delaunay cathedral, is a masterpiece.

Given all this, and then some I have no space for, I can only reprise, More I Cannot Wish You. This *Guys and Dolls* is permanently floating, and you'll swing with it like a bell.

AUGUST WILSON'S ONGOING play sequence chronicling twentieth-century black history decade by decade reaches, in **Two Trains Running,** the sixties. It is 1969 at Memphis Lee's lowly eatery in one of Pittsburgh's poor, mostly black sections. Down South, whites took away Memphis's farm, but he came up here and did all right with his restaurant. His wife left him, but other women beckon. The city wants to tear down the entire block, but he will insist on $25,000 for *his* property, not a penny less. West, the wealthy undertaker and speculator from across the square, offers him $20,000. No go.

West, for all his seven Cadillacs, has problems, too. Prophet Samuels is laid out in his funeral parlor, and the prophet's unruly followers and seven or eight greedy widows are creating difficulties, as West relates when he comes to Memphis's counter for his usual cup of coffee. Risa, the lone and lonely waitress, is a pretty girl who resents pestering men; she has slashed her legs repeatedly, and the scars should keep men off her. But that deterrent is wasted on Sterling, the young bank

Photograph by Martha Swope.

robber just out after five years in the pen. He will go straight, find a job somehow, and marry Risa, who doesn't want him and thinks he's crazy. There are no jobs, however; so he plays the numbers and, to improve the odds, gets himself a gun.

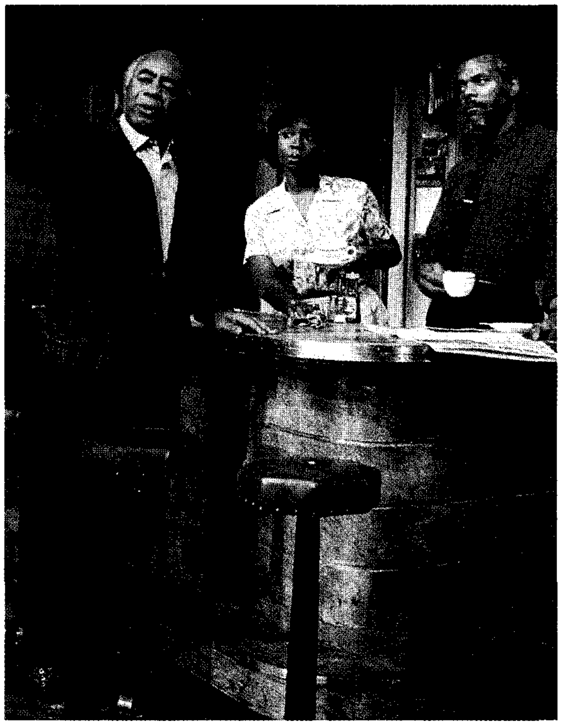
Wolf, the numbers runner, is also sweet on Risa. A regular customer at Lee's Restaurant, he uses the pay phone there to conduct his business, which infuriates Memphis. The real crazy, though, is poor Hambone, driven mad by Lutz, the white butcher whose fence, nine and a half years ago, he painted. He was to be paid with a ham, but Lutz, not quite satisfied, offered only a chicken. For nine and a half years, Hambone has been standing outside Lutz's shop daily, including Sundays, demanding his ham. He can speak only two sentences now: "He gonna give me my ham!" and "I want my ham!" Risa, out of charity, feeds him.

The only contented regular at Lee's is Holloway, a retired house painter. He has found peace by consulting Aunt Ester, a 223-year-old sage who gives unorthodox but sound advice. Holloway has become a philosopher himself, dispensing wry observations about the world that get batted around by the others present. We have here a hash-house play, something like a barroom play, only more sober. Nothing much happens—the world of Malcolm X and Dr. King barely enters Lee's joint; Vietnam and the revolt of 1968, not at all. But people's losses and hopes, fears and swagger do. And out of them, too, history is compacted.

What I find a step forward here in Wilson's stagecraft is the ability not to rely on such obvious dramatics as onstage violence, supernatural phenomena, vicious heavies, mysterious strangers, ponderous symbols, and the rest. Indeed, the play's eponymous symbol, the place to and from which only two trains are running, is mentioned but once, and left open to several interpretations—my own being that you can live your life blindly forward, or go back into the past and try to mend the old mistakes. The other symbol, the character of Hambone, who is stuck in a rut of righteous but useless indignation, and whose paralysis is lifted too late and too little by the new optimism stirring in Sterling, is seamlessly integrated into the proceedings, i.e., the other characters' self-revealing reactions and commentaries.

This is a play of inner action: the springing to life of some characters and the bellyaching stagnation of others. Only the last scene is too glib, too pat, almost Saroyanesque. The others move along, despite occasional oversimplification, cogently and poetically on the embattled or evasive, self-destructive or barnstorming lingo of the forward-and-backward-traveling characters. Lee's Restaurant may lie becalmed, but something is astir. The wind may rise.

Too bad that Lloyd Richards's direction, generally workmanlike, sometimes overreaches into cuteness, as in Risa's slow-motion walk (a shuffling gag?) and West's cutesy game with the sugar shaker. There are moments of vibrant beauty, as when Holloway's speech breaks into song, or when Risa's frozen sexuality timidly thaws out, and, above all, when Larry Fishburne, as Sterling, coaxes Hambone into extending his verbal repertoire. What a superb actor Fishburne is! Note the pleading, sustaining, stubbornly expectant unblinkingness in his eyes. And what splendor, too, in the too-long-absent Roscoe Lee Browne, whose Holloway has a glint in his eye, a glint in his voice, a great glint in his soul. Such performances you miss at *your* soul's peril.



ON TIME: *A scene from* Two Trains Running.

The others are not quite up to this, though Cynthia Martells, despite the misdirection, manages to be truthful and moving. Her eyes suffer almost nonstop; when her gaze finally relents, her body relaxes, and her words surrender to Sterling's ungainsayable yearning, you truly root for these achingly or comically jagged lovers. Here, as often elsewhere in *Two Trains Running,* writing, staging, and acting—angularly, gropingly, funny-sadly—attain the necessary truth.

NO GOOD NEWS FROM ANOTHER MAJOR CURrent revival, Gregory Mosher's totally unidiomatic **A Streetcar Named Desire,** a triumph of miscasting, misdirection, wholesale butchery. Instead of a heart-clutchingly poetic Tennessee waltz, we get some sort of bumptious Mosher polka with pratfalls in every direction. While Mosher has tried to be faithful to the original production, what good is the faithfulness of a frump, the devotion of a hippopotamus?

True, the Williams-Kazan magic was so special that the best way to score is to sidestep it altogether. This Alec Baldwin tries to do with his Stanley by turning Brando's dazzlingly stylized, southern Gothic imp of the Poe-etic perverse into a decent, prosaic, somewhat irascible nonentity with, of all things, a Bronx accent! Even worse is Jessica Lange's Blanche, a performance so small that it belongs in a flea circus. But at least under the magnifying glass with which those performers are viewed, you get something. From Miss Lange, even when you sit as close as I did, you see and hear nothing. Amy Madigan, an able actress, is misdirected into playing the simple, sensuous Stella as a comic female redneck. But the supreme horror comes from the Mitch of Timothy Carhart, who seems to bestride—or bestagger—a stage for the first time. Carhart comes across as a teenage carhop pressed into stage service by a suddenly depleted company of traveling hacks.

The wretchedness of this revival can be gauged by its very scenery. Ben Edwards's specialty has been evoking squalor inexpensively for the producers, starvationally for the spectators. Here he supplies not Williams's lyrical Latin Quarter poverty, but the flavorless shambles of the South Bronx, which might justify Baldwin's accent, but nothing else. Jane Greenwood's costumes are scarcely better, with even the famed della Robbia blue bleached in the wash. Scott Lehrer's sound is canned and clumsy, and even the gifted Kevin Rigdon's lighting emerges etiolated. It becomes clear that Mosher should restrict his directing to the works of David Mamet, and even those only because the real director there is Mamet himself.

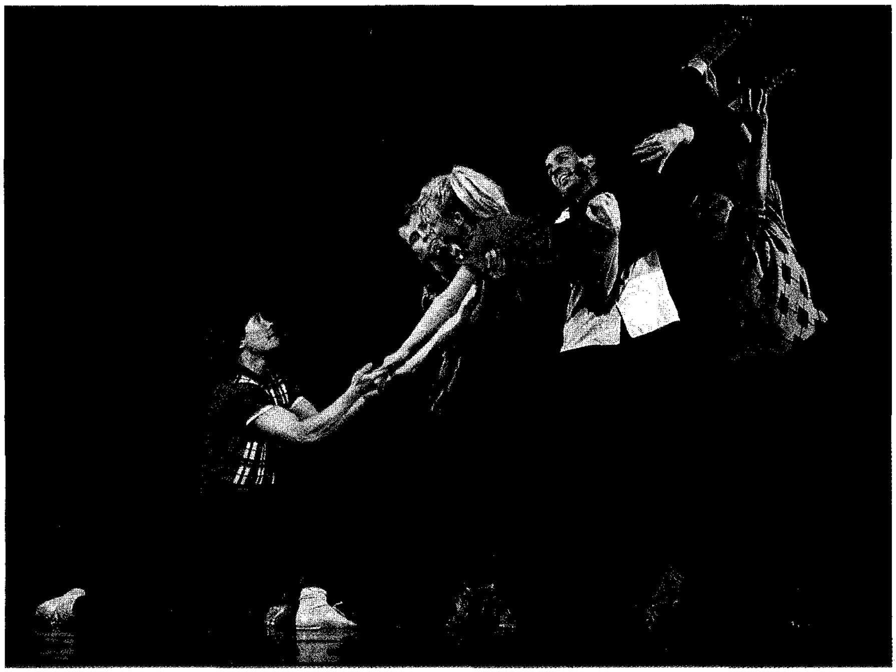
IF YOU ENJOY LASER DISPLAYS AND ROCK concerts, **Metro,** a sincere but vacuous light show (hollowgraphy?) from Poland, may be your thing. Though Janusz Sosnowski's scenery is inventive, it is Ken Billington's lighting and especially Mike Deissler's laser effects that do the trick, insofar as any trick is done. The youthful Polish cast of this barren bedrock musical is energetic and likable (especially Edyta Gorniak), with accents ranging from adorable to impenetrable. But what can be said for a shallow allegory of Communism and capitalism, a facile theater image above and subway image below? The whole derivative thing is just *Chess* with a little *Hair* on its chest. ■

Photograph by Schwartz/Thompson.

Dance/Tobi Tobias

THE BLAND PLAYED ON

"...Lar Lubovitch's pleasure-mongering borders on kitsch. This sort of dance is the equivalent of easy-listening music..."


VAPID CITY: Waiting for the Sunrise *at City Center.*

THERE'S NO DENYING **Lar Lubovitch's** TALent. Over the past quarter-century, the choreographer has devised a distinctive way of moving—lush and fluent—and he has a sound, if conventional, sense of structure. Somehow, though, his gifts have failed to develop; at this point his work is mired in its own clichés. Two minutes drawn from any part of the program of recent dances that his company offered at City Center deserved the response "Ah, how lovely!" Two hours of it induced the kind of aversion that follows a surfeit of frothy, cloying dessert.

Lubovitch's 1991 *Sinfonia Concertante* seems stupefyingly long. Yet the young Balanchine was inspired by the same Mozart score to fashion a ballet that never slackens its grip on your attention. Rigorous in shape, highly original in content, and alluringly enigmatic in mood, it makes Lubovitch's more uniform and flaccid response to the music appear superficial. Lubovitch's rendering illustrates nearly every one of his signature devices: the relentless flow of motion that precludes dynamic contrast, for one; the display of pulchritude and prowess as if they were for sale, for another.

The dancers, no matter what their body type or individual temperament, are bred to a uniform fluidity. They share a shallow beauty that emphasizes effortless lightness and graceful line and is infused with a mild narcissistic eroticism. The prevailing atmosphere in the dances is an undifferentiated euphoria; these figures inhabit a land without troubles, without gravity, either literal or metaphoric. It's not simply the lack of darker—or merely more specific—emotions or the lack of angularity and awkwardness that is disturbing; it's the absence of any indication whatsoever of intellectual activity.

The choreography's insistent pleasure-mongering borders on kitsch. This sort of dance is the equivalent of the easy-listening music played in dentists' waiting rooms or on planes to allay one's premonitions of pain or danger. It's impossible to accept such material as art because it fails to reflect anything of actual life as you've experienced it, while as a paradise to which you might aspire, it seems rather dull. The sublimity that Lubovitch proposes is unworthy of a sophisticated imagination.

At one point, the choreographer must have realized his work needed some backbone (the dancers seem to have no bones at all). The result is embarrassing: Midway through the andante comes a Significant Moment. Shedding their escorts, the females of the two leading couples halt at center stage and gaze meaningfully into each other's eyes as they place their hands palm to palm with hieratic solemnity. The passage, entirely without decipherable meaning and utterly unconnected to the rest of the piece, qualifies as this season's triumph of fakery.

Two newer works are suites that fail to cohere, probably because Lubovitch is better at creating one big homogeneous impression than at making contrasts, let alone tempered distinctions. In the more tolerable piece, *Waiting for the Sunrise,* he boards the Twyla Tharp–Paul Taylor bandwagon, using vintage popular music. The impulse is understandable: The music appeals to a wide audience (which is further augmented by the nostalgia factor). It is hospitable to dancing, because of its engaging rhythms. And, in its peculiarly American sensibility, it tends to evoke an authentic response from native choreographers.

Waiting for the Sunrise combines six songs by Les Paul and Mary Ford with a few from Johnny Puleo and His Harmonica Gang. It contains some charming vignettes, in particular a solo for Scott Rink as a hapless cowpoke lover flailing about endearingly to the self-pitying strains of "Tennessee Waltz." In this segment, too, Lubovitch neatly conquers the problem of choreographing to the idea of a song without actually illustrating its lyrics. The setting of "Vaya Con Dios" is a neat one-liner, equating a sweet floozy who plays smart, fast, and loose with four guys with the dewy princess and her quartet of suitors in the oh-so-classical Rose Adagio.

American Gesture does nothing but damage to the brief instrumental pieces by Charles Ives that it appropriates. Ives's aesthetic is the antithesis of Lubovitch's—from its wry humor and serene iconoclasm to its dissonant forebodings. Lubovitch vulgarizes every selection he tackles, each in a different way. It's difficult to believe his impulse was sincere, but the alternatives are even more dismaying. ■

Photograph by Johan Elbers.

Television/John Leonard

FAMILY FEUDS

“. . .*Miss Rose White* is made to sing by the extraordinary players; gangsters sometimes sound like Lenny Bruce in *Legacy of Lies*. . .”

WE KNOW PERFECTLY WELL THAT **Miss Rose White** (*Hallmark Hall of Fame;* Sunday, April 26; 9 to 11 P.M.; NBC) will end up affirming traditional religion and abiding family values, and so we put up with all the pain these people inflict on one another, knee-deep in their separate solitudes of memory and unhappiness. Somehow, in spite of historical trauma and cultural dissonance and parental neglect, in spite of secrets and silence, there will be a Shabbat, after which the fathers and daughters, aunts and uncles, will manage to forgive themselves. At this lighting of the candles, only the mother, a blonde angel, will be missing.

Rose White (Kyra Sedgwick) used to be Rayzel Weiss, but in 1947, in Manhattan, Rayzel's traded in her Polish-Jewish name, her black dress and severe bun, for accessories more modern and American and befitting her recent promotion to “second assistant buyer trainee” at Macy's. She will dowdy herself, of course, on Friday nights, when she returns dutifully to the downtown émigré conclave of her father, Mordechai (Maximilian Schell), Tanta Perla (Maureen Stapleton), and Uncle Shimon (Milton Selzer). Every other night of the week, however, after dancing to swing music with her boyfriend from Iowa (D. B. Sweeney), Rose goes home to her own spiffy career-girl apartment, where she has known some ham and cheese.

This flight into shape-changing modernity ends with the surprise arrival in New York of Rose's older sister, Lusia (Amanda Plummer), presumed dead in the concentration camps. Lusia, at Mordechai's insistence, moves in with Rose. Who left whom behind in Europe, before anybody knew the worst, and why? Who loved whom more, or less, than they needed or deserved, and how will they live together in the *now*? Directed by Joseph Sargent, Anna Sandor's TV adaptation of Barbara Lebow's Off Broadway play *A Shayna Maidel* is an efficient and heartfelt rendering of these familiar materials of repressed family history and melting-pot ambivalence, with the Holocaust as the ghost in everybody's closet. It is made to sing by the extraordinary players.

As Rose, Sedgwick is wonderfully elastic in her self-inventions and the feelings that play on her face. As Mordechai, forever wearing his hat as if it were the emblem of his stubborn pride and unconscious cruelty, Schell blackens every scene he's in till we're desperate for those candles. Stapleton, Selzer, and Sweeney don't have much to do, but they're pitch-perfect when asked to do it. And Plummer has finally found a role where her weird circuitry of shorted-out emotions and her mannerist tics have some sort of macrohistorical rationale. “If I let go,” she says, “who will remember?” Probably because it often isn't true, it's even harder to say with a straight face that “love does not die. Time cannot kill it. Nor even many miles, not even death.” But Plummer's face has never been straight. And we want to believe her.

WHEN WORLDS COLLIDE: *Amanda Plummer and Kyra Sedgwick as the clashing sisters.*

I do wonder sometimes, though, whether all families are worth affirming. As furious as he is, when Mordechai rages at his younger daughter, “You throw away *my* name?,” I want to shout back at him, “Good riddance!” Choose life, even Macy's, over this claustrophobia of old wounds. What about the “family values” of the House of Atreus, the Brothers Karamazov, and the Mafia?

FUNNY I SHOULD MENTION THE MAFIA. THEY are also, in Chicago, busy forgiving one another in **Legacy of Lies** (Wednesday, April 22, and other dates; 9 to 11 P.M.; USA), though not till after some of them are dead. And there's a lot to forgive: Grandpa Moses Resnick (Eli Wallach) is a retired mob boss whose son Abraham (Martin Landau) hasn't spoken to him in decades. Abraham, a cop who once testified against police corruption, has been on the take ever since. And Abe's son Zack (Michael Ontkean), a squeaky-clean plainclothes detective, gets himself suspended from the force for destroying evidence in the investigation of a drive-by rubout of a symphony-orchestra conductor about which his father and grandfather know more than he seems to. Except maybe for Zack's TV-reporter blonde squeeze (Patricia Clarkson), the dead conductor is the only character in *Legacy of Lies* who isn't to some degree corrupt, including Zack's partner, Sam (Joe Morton).

This is quite a cast, in the energetic service of a whiz-bang script by David Black, who is also (with James McAdams, who gave us *Kojak*) the co–executive producer. Black knows his Jewish gangsters; they sometimes sound like Lenny Bruce. For seasoning, he adds another mobster who punishes bunglers by reeling them in

Photograph by Bob Greene/NBC.

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by the neck with fishing tackle; a gay pol and his distraught cartoonist companion; some antique toy soldiers depicting the Great Indian Mutiny of 1857; a trombone, a cornet, and that silhouette sex scene obligatory in every USA TV movie. By the time Eli comes out of retirement, we're thoroughly roused. When he tells us, however, that "eventually, we'll learn to forgive," I'm more inclined to go along with TV-reporter Clarkson: "The truth is whatever I know at deadline." In my experience, what we know at deadline is all we ever will.

In the Shadow of a Killer (MONDAY, APRIL 27; 9 to 11 P.M.; NBC) stars *Quantum Leap's* Scott Bakula as a cop with a difference. Although decorated many times for heroism, he nevertheless opposes the death penalty, even for a pair of mob-connected enforcers to whose wasting of a fellow police officer he is the only witness. In defense of this wimpy scruple, Bakula has to fight off, among others, Miguel Ferrer as an assistant D.A. who'd rather see someone (*anyone*) fry than cut the usual deal, and Tony LoBianco as a mob mouthpiece. At issue, in 1968, is a reconsideration by our state Legislature of its ban on capital punishment *except* for convicted cop-killers. In spite of hating to see Lindsay Frost, as Bakula's wife, so uncharacteristically helpless, I like *Killer,* probably because the only people left in this country opposed to the death penalty—believing, instead, that perfect knowledge in final things is what we've got God for—are prime-time television producers, and the Thomist philosopher Mario Cuomo, and me.

In brief: FOUR HOURS IS A LONG TIME TO spend on **Stay the Night** (Sunday and Monday, April 26 and 27; 9 to 11 P.M.; ABC), even with Barbara Hershey as a sociopathic older woman who seduces teenage supermarket box boy Morgan Weisser into killing her child-abusive husband, Scott Higgs. Hershey, very platinum as well as pink, seems to be settling some obscure score with Marilyn Monroe. Quite a lot of talent has been squandered on the sort of based-on-a-true-story mini-series whose audience appeal remains, to me, morbid and mystifying. . . . On Part II of "America: What Went Wrong?," actually the third episode of **Listening to America With Bill Moyers** (Tuesday, April 21; 10 to 11 P.M.; Channel 13), we get to hear from Barbara Ehrenreich, maybe the smartest woman and certainly the funniest socialist in America. . . . According to **The Bank of Crooks and Criminals** (*Frontline;* Tuesday, April 21; 9 to 10 P.M.; Channel 13), there's a good reason we'd never have known anything at all about the scandalous B.C.C.I. if not for New York district attorney Robert Morgenthau. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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THE FOUR CAPEZIO LOCATIONS ARE MARKING down dance shoes and dancewear. At the Broadway Dance-Theatre Shop and Capezio East (with smaller quantities discounted at Steps and Alvin Ailey), children's Capezio nylon leotards, all colors and sizes, were $12–$19.50, now $9–$14.60; Capezio tights for men, women, and children, were $8–$17, now $6.40–$13.60; Baryshnikov bike unitard, was $34, now $27; Baryshnikov 90/10 cotton-and-Spandex-blend tank leotards, were $24, now $19; One Step Ahead cotton dance- and workoutwear in all sizes, including bike pants, were $21, now $14.70; bra top, was $18.50, now $12.95. At Dance-Theatre Shop, all Capezio pointe shoes are now 25 percent off, were $42–$48, now $31.50–$36; at all stores except Alvin Ailey, Capezio men's and women's flexible and classic jazz oxfords, black or white, were $43–$49, now $34.40–$39.20. A.E., M.C., V., accepted; all sales final. *Capezio Dance-Theatre Shop, 1650 Broadway, entrance on 51st St., second floor (245-2130): Mon.–Fri. 9:30 a.m.–6:30 p.m.; Thurs. till 7 p.m.; and Sat. 9:30 a.m.–6 p.m.; Capezio East, 136 E. 61st St. (758-8833): Mon.–Fri. 10 a.m.–6:30 p.m.; Thurs. till 7 p.m.; Sat. 11 a.m.–6 p.m.; Sun. noon–5 p.m.; Capezio at Steps, 2121 Broadway, near 74th St. (799-7774): Mon.–Fri. 11 a.m.–6 p.m.; Sat. 10 a.m.–5 p.m.; and Sun. noon–5 p.m.; Capezio at Alvin Ailey, 211 West 61st Street, third floor (767-0590): Mon.–Fri. noon–6 p.m.; Sat. 9:30 a.m.–3:30 p.m.; 4/26–5/3.*

GOODY VIBRATIONS

FORGET ME KNOT IS DISCOUNTING GIFT baskets for Earth Day (4/22) and Secretaries' Week (4/20–4/24). The Save the Earth basket includes the book *50 Simple Things You Can Do to Save the Earth;* note cards made from recycled paper; globe-design ceramic mug; Rain Forest cashew cookies, fruit-and-nut mix, and crunch; edible-flower seeds; an aromatic cedar block; and a silk flower. Everything is wrapped in biodegradable or recyclable materials, and the basket, usually $58, is now $50. The Secretary's Basket is filled with YOU'RE THE GREATEST fortune cookies; a toy calculator that squirts water; chocolate-filled biscuits; Smartfood popcorn; biscuits dipped in raspberry chocolate; and your choice of a tapestry notepad or a "Bear With Me" teddy bear; was $33, now $30. A.E., Disc., M.C., V., checks accepted. For information about deliveries and brochure, write, phone, or come in (by appointment only) *Forget Me Knot, 632 Broadway, near Bleecker, sixth floor, New York, N.Y. 10012 (212-505-8989) or (800-878-GIFT).*

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THIS HANDY PLASTIC MANHATTAN STREET finder is the size of a credit card. It tells you how to find a cross street when you have an avenue address (e.g., for Madison Avenue, cancel the last digit of the address, divide the remainder by 2, and add 27). It's usually $2, but now it's 25¢, 10 for $2. Send a stamped, self-addressed envelope (for 10, send 2 envelopes) with cash only to *Malco Creations, P.O. Box 94, Jericho, N.Y. 11753.* ■

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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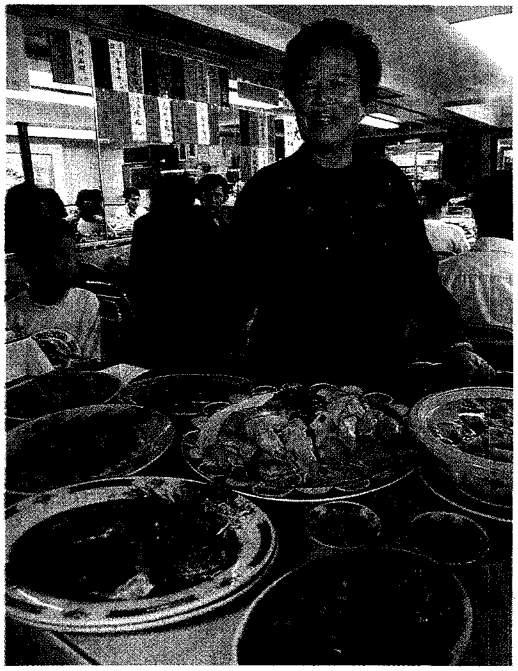
The Underground Gourmet/Fran Schumer

MAKE MINE MALAYSIAN

FORGET THE CHINESE HALF OF THE MENU AT **Chiew's Garden** (22 East Broadway, at Catherine Street, 226-2491) and head straight for the Malaysian part, specifically No. 167, Hainan chicken. This bird, which you should order in advance since the kitchen occasionally runs out, comes hacked in pieces on a large platter garnished with cucumbers and mealy tomatoes ($7 per half-chicken). What's the big deal? The chili-scallion-ginger dipping sauce, so potent Chiew's ought to bottle it and sell it as perfume. This deserves the name Obsession.

With the chicken, naturally, you'll want a side order of Chiew's flavored rice, which is to the ordinary, dry white stuff what Eli's bread is to Taystee; the two don't even compare. These moist and pearly pellets, glistening with broth, are fine alone but even better beneath a heap of ong-choy, an Asian vegetable that's as much a sign of spring in that part of the world as asparagus is over here. Bright and tangy, ong-choy is reminiscent of watercress, though these slender greens have a lot more bite—which their sauce of shrimp paste, onions, and chili oil only serves to bring out ($6.95).

Curry chicken rice also deserves mention. In this flamboyant curry, flavor—not heat—is the dominant sensation ($3). The same rich dressing, thickened with coconut milk, comes over chicken and potatoes (No. 164, $6.25), a dish that would be flawless but for those plodding potato cubes.



CHIEW'S GARDEN: *Mrs. Lam with some specialties.*

Fish is a highlight of the menu, but beware. "Would you like to select one from the tank?" your waiter will ask. "No," you'll say, but it won't be enough. With all the gravity of a sommelier, he'll bring to you, via bucket, your sad-eyed prey. Only if you order frog are you spared. Those are kept in tanks downstairs because "some people don't like to see live frogs."

Steamed, the mild, meaty tilapia (a freshwater African fish and a specialty here) comes Chinese-style—with ginger and scallions—or in a rich bean sauce that's just the slightest bit sweet ($11.50 or $12.50, depending on the size of the fish). Frog casseroles and fish-head stews abound, but if you prefer more traditional fare, try shrimp. Malaysian-style, a generous portion of plump, juicy meat comes smothered with onions, sweet red and green bell peppers, and a coating of garlic, chili oil, and dried shrimp—a condiment that reminds you what some cultures can do without salt ($8.95). What's special about the "clams with special flavor" is their haunting, smoky taste—worth a gamble even if you don't like clams or the bother of extracting the rich, oily meat ($8.95).

Vegetables come laden with extras. Asparagus, thick and crunchy, is buried amid onions, peppers, and a handful of delicate shrimp ($5.95). Noodles aren't this restaurant's raison d'être, but they're available—boiled in a rich curry soup ($3.25) or panfried. Hockin noodles are especially fun to eat—thick, ropy, and shimmering with soy sauce and oil ($4.50).

If you call in advance, Mrs. Lam, the wife of one of the owners, will present you with a dessert called momo chacha, a great bowl of taro root, pumpkin, white tree ears, and transparent noodles in a fruity coconut broth ($5, serves four). Impressive in terms of presentation, it's no substitute for the sine qua non of Chinese desserts, fortune cookies or ice cream, neither of which is available here.

The décor is basic Chinatown—Formica, fluorescent, and dead ducks. *But you don't care.* At peak hours, the room is full of serious eaters and, through the open door, the noise and intrigue of places a thousand miles away.

Chiew's Garden is open daily 10 A.M. to 10 P.M. A.E. Alcohol isn't available, but from the bags of regulars, Chivas often appears. ■

Photograph by Charlie Samuels.

A Complete Entertainment Guide for Seven Days Beginning

APRIL 22

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—4/22–5/5: *Iron Man* (1989); *Drum Struck* (1991). #2—4/17–23: *Beauty and the Beast* (1946). 4/24–4/30: *Blow-Up* (1966). #3—*Mindwalk* (1992).

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Deep Cover.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Roadside Prophets.* #2—*Mediterraneo.* #3—*Mississippi Masala.* #4—*Edward II.* #5—*Proof.* #6—*Where Angels Fear to Tread.*

4. **LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—Director Chantal Akerman's *Window Shopping.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Babe.* #2—*Fried Green Tomatoes.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 4/15–28: *Liquid Dreams*; *Bruce's Diet.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Basic Instinct.* #2—*Ferngully: The Last Rainforest.* #3—*My Cousin Vinny.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 4/22: *Key Largo* (1948); *The Treasure of the Sierra Madre* (1948). 4/23: *Wild Strawberries* (1957); *Shame* (1969). 4/24, 25: *On the Waterfront* (1954); *The Wild One* (1954). 4/26: *Letter From an Unknown Woman* (1948); *Caught* (1949). 4/27: *Rififi* (1954); *Shoot the Piano Player* (1960). 4/28: *The Manchurian Candidate* (1962); *On the Beach* (1959).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Deep Cover.* #2—*Thunderheart.* #3—*City of Joy.* #4—*Shadows and Fog.* #5—*The Mambo Kings.* #6—*Wayne's World.* #7—*Ladybug; The Power of One.*

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Beauty & the Beast.* #2—*Casablanca.* #3—*The Hours and Times.* #4—*Newsies; Sleepwalkers.* #5—*Sleepwalkers.* #6—*Othello.* #7—*Daughters of the Dust.* Opening 4/24: *Passed Away.*

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Fourth Animation Celebration.*

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*White Men Can't Jump.* #2—*Beethoven.*

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Small Change.*

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*American Dream.* #4—*High Heels; Restless Conscience.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Brain Donors.* #2—*Basic Instinct.* #3—*The Lawnmower Man.* #4—*JFK.* #5—*Basic Instinct.* #6—*The Prince of Tides.*

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*The Player.* #2—*My Cousin Vinny.* #3—*The Cutting Edge.* #4—*The Babe.* #5—*City of Joy.* #6—*Sleepwalkers.* #7—*Thunderheart.* #8—*The Player; Ferngully: The Last Rainforest.* #9—*Deep Cover.* Opening 4/24: *Passed Away.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*Newsies.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Playboys.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Babe.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Brain Donors.* #2—*Sleepwalkers.* #3—*Basic Instinct.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *My Cousin Vinny.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Fried Green Tomatoes; Newsies.* #2—*The Cutting Edge.* #3—*White Men Can't Jump.* #4—*Beethoven.* Opening 4/24: *Passed Away.*

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Thunderheart.* #2—*The Babe.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Sleepwalkers.*

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MOVIES

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Deep Cover*. #2—*White Men Can't Jump*. #3—*Basic Instinct*. #4—Through 4/23: *Basic Instinct*. Opening 4/24: *White Men Can't Jump*. #5—*My Cousin Vinny*. #6—*My Cousin Vinny*. #7—*White Men Can't Jump*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Brain Donors*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Wayne's World; Beauty and the Beast*. **EMBASSY 3—***Newsies*. **EMBASSY 4—***Ladybug; Wayne's World*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Edward II*. #2—*The Cutting Edge*. #3—*Ferngully: The Last Rainforest; JFK*. #4—*Fried Green Tomatoes*. #5—*Rock-A-Doodle*. #6—*The Prince of Tides*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Brenda Starr*. Opening 4/24: *Passed Away*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City of Joy*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *American Dream*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Under Suspicion*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Straight Talk*. #2—*Newsies*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Casablanca*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Othello*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Power of One*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover*. #2—*White Men Can't Jump*.

53. BARONET—Third Ave. at 59th St. (355-1663). *City of Joy*. **CORONET—***The Babe*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Mambo Kings*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty and the Beast*. Opening 4/24: *Passed Away*. **CINEMA II—***The Playboys*. **CINEMA THIRD AVE.—***Lovers*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Thunderheart*. #2—*Sleepwalkers*. #3—*Fried Green Tomatoes*. #4—*Beethoven*. #5—*Ferngully: The Last Rainforest*. #6—*The Cutting Edge*. Opening 4/24: *Leaving Normal*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*JFK*. #2—*Basic Instinct*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Wayne's World*. #2—*Brain Donors*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Shadows and Fog*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Brain Donors*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beethoven*. #2—*Deep Cover*. Opening 4/24: *Passed Away*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Rock-A-Doodle; The Mambo Kings*. #2—*Thunderheart*. #3—*Basic Instinct*. #4—*The Cutting Edge*. #5—*Ferngully: The Last Rainforest; The Power of One*. #6—*City of Joy*. #7—*Sleepwalkers*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump*. #2—*The Babe*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Shadows and Fog*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beethoven*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern*. #2—*Delicatessen*. #3—*Toto le Heros*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Babe*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*City of Joy*. #2—*Thunderheart*. #3—*Brain Donors*. #4—*Basic Instinct*. #5—*Sleepwalkers*. #6—*Wayne's World*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Fried Green Tomatoes; Ferngully: The Last Rainforest*. #2—*My Cousin Vinny*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*White Men Can't Jump*. #2—*Deep Cover*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Deep Cover*. #2—*Sleepwalkers*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/25–5/31: "Silent Witnesses: Russian Cinema Before the Revolution." 4/25: *The Cameraman's Revenge* (1912); *The Dying Swan* (1917); *Happy Scenes of Animal Life* (1912); *Yuri Nagori* (1916). 4/26: *The Grasshopper and the Ant* (1913); Twilight of a Woman's Soul (1913); *Child of the Big City* (1914); *Daydreams* (1915).

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire*. Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 4/24: Essential Cinema: Dovzhenko. 4/24, 25: Avantegarde Film Today: Vincent Grenier. 4/24: "Open House (Super-8)": an open forum presented by The Education Project. 4/25: "New Works From the Film-Maker's Cooperative." 4/25: "Swedish Avantegarde Films, 1924–90." 4/25, 26: Essential Cinema: Carl Th. Dreyer. 4/25: "The Film Diary of Yasunori Yamamoto." Installment #3 of *Pulse*. 4/26: "Films of Bob Fleischner." 4/26: "Thalia - Richard Schwarz Collection." *Hollywood Out-Takes and Rare Footage* (1983), compiled by Richard Schwarz.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 4/5–5/10: "Isreali Women Direct." Featuring eleven narrative and documentary films by Isreali women introduced by filmmakers or scholars in the field.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "A Retrospective: Paul Cox." 4/24, 25: *A Woman's Tale* (1991), dir. Paul Cox Will introduce his film on both nights. 4/26: *The Journey* (1972). 4/29, 30: *Kostas* (1978). 4/30: *Lonely Hearts* (1981). "The Impeccable Gregory Peck." 4/ 22: *Duel in the Sun* (1946), dir. King Vidor. 4/28: *The Boys From Brazil* (1978), dir. Franklin Schaffner. 4/28: *Designing Women* (1957), dir. Vincente Minnelli. New York Premiere—4/22–25: *Lune Froide/Cold Moon* (1991), dir. Patrick Bouchitey. Special Programs—Mozart on Film: 4/24–26, 29: *Forget Mozart* (1985), dir. Slavo Luther. Movies for Kids: 4/25, 26: "Two by Paul Cox." *The Paper Boy* (1985); *The Secret Life of Trees* (1986).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/22: *Let's Make Love* (1960), dir. George Cukor; *On a Clear Day You Can See Forever* (1970), dir. Vincente Minnelli.

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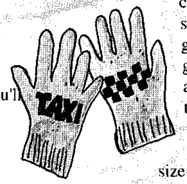

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GREATER PORT JEFFERSON ARTS COUNCIL—Village Cinema, Theatre Three, 412 Main St., Port Jefferson. Free. "Viewing Japan: Films From the Past Decade." 4/27: "*The Family Game* (1984), dir. Yoshimitsu Morita.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 4/22: *Intimate Stranger*, a video program of his documentary introduced by director Alan Berliner.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 4/21–25: "The Art and Culture of Ancient Egypt." 4/28–5/2: "Eighteenth Century British Culture." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through April: "The Movies: When Levitt Was a Young Fan." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 4/10–24: "Life Could Be Better: The Films of Mike Leigh"—4/23: *The Kiss of Death* (1977); *Meantime* (1983). 4/24: *The Permissive Society* (1975); *Abigail's Party* (1977). "From the Archives"—4/24, 26: *Salvatore Giuliano* (1961), dir. Francesco Rosi. 4/24, 25: *Suna No Onna/Woman in the Dunes* (1964), dir. Hiroshi Teshigahara. 4/25, 26: *"M"* (1931), dir. Fritz Lang. Cineprobe—4/27 "An Evening With Roddy Bogawa." Nota Bene: Katt Shea Ruben—4/27, 28: *Dance of the Damned* (1989). 4/27: *Stripped to Kill* (1987). 4/28: *Streets* (1990). 4/27: What's Happening?—4/23: *The Reindeer Queen* (1991), dir. Maria Brooks.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 4/24–29: *The Double Life Véronique* (1991), dir. Krzysztof Kieslowski. Cinema #2: 4/17–4/22: *At Play in the Fields of the Lord* (1991), dir. Hector Babenco. 4/23: *Tabu* (1931); *Chang* (1927). 4/24–30: *The Restless Conscience* (1991), dir. Hava Kohav Beller.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 3/3–4/28: "A World of Silents: International Silent Cinema." 4/28: *Sunrise* (1927), dir. F.W. Murnau. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 4/23: *Circle of the Sun* (1960), dir. Colin Low; *Standing Alone* (1982), dir. Colin Low. 4/23, 25: "Finalists From the Black Maria Film and Video Festival."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 4/21–23: *The Bride Wore Black* (1967); *The Story of Adele H.* (1975). 4/24–26: *The Wild Child* (1970); *Les Mistons* (1958).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 4/25–6/6: "Do Svidanya Soviet Film." 4/25: *Moscow Does Not Believe in Tears* (1980), dir. Vladimir Menshov.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 5/10: "Re-Mapping Culture(s): Film and the Media Arts."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*White Men Can't Jump; Beauty and the Beast.* #2—*Sleepwalkers.* #3—*Deep Cover.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Basic Instinct.* #2—*Beethoven.* #3—*My Cousin Vinny.* #4—*White Men Can't Jump.* #5—*Sleepwalkers.* #6—*Rock-A-Doodle.* #7—*Deep Cover.* #8—*Brain Donors; Newsies.* #9—*The Babe; Thunderheart.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 4/23: *Ferngully: The Last Rainforest; The Cutting Edge.* Opening 4/24: *White Sands.* #2—*Sleepwalkers.* #3—*My Cousin Vinny.* #4—*Basic Instinct.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Sleepwalkers; Beauty and the Beast; White Men Can't Jump.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Basic Instinct.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*Ladybug; Newsies; Sleepwalkers.* #4—*Deep Cover.* #5—*Basic Instinct.* #6—*Beethoven.* #7—*Ferngully: The Last Rainforest.* #8—*Rock-A-Doodle; Deep Cover.* #9—*The Babe.* #10—*Sleepwalkers.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ladybug; American Me.* #2—*Thunderheart; Newsies.* #3—*White Men Can't Jump.* #4—*Sleepwalkers.* #5—*Rock-A-Doodle; Sleepwalkers.* #6—*My Cousin Vinny.* #7—*Brain Donors.* #8—*City of Joy.* #9—*Basic Instinct.* #10—*The Cutting Edge; Beauty and the Beast; Deep Cover.* #11—*Beethoven.* #12—*The Babe.* #13—*Ferngully: The Last Rainforest.* #14—*Deep Cover.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Beethoven.* #4—*Sleepwalkers.* #5—*Sleepwalkers; Ferngully: The Last Rainforest.* #6—*The Babe.* #7—*The Cutting Edge; Rock-A-Doodle.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Babe.* #2—*White Men Can't Jump.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Beethoven.* #2—*Basic Instinct.* #3—*My Cousin Vinny.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny.* #2—*City of Joy.* #3—*Basic Instinct.* #4—*Thunderheart; Ferngully: The Last Rainforest.* #5—*Beethoven.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Deep Cover.* #2—*Sleepwalkers.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*White Men Can't Jump.* #2—*Deep Cover.* #3—*City of Joy.* #4—*Brain Donors.* #5—*Ladybug; Newsies.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*White Men Can't Jump; Ferngully: The Last Rainforest.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Sleepwalkers.* #2—*Thunderheart; Rock-A-Doodle.* #3—*Beethoven.* #4—*Sleepwalkers; White Men Can't Jump.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Babe.* #2—*Deep Cover.* #3—*Newsies; The Cutting Edge.* #4—*My Cousin Vinny.* #5—*Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Brain Donors; Beauty & the Beast.* #2—*Straight Talk.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Newsies.* #2—*Brain Donors.* #3—*City of Joy.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Sleepwalkers.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—Through 4/23: *The Cutting Edge; Ferngully: The Last Rainforest.* Beg. 4/24: *White Sands.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*White Men Can't Jump; Rock-A-Doodle.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Beethoven.* #2—*Basic Instinct.* #3—*The Babe.* #4—*My Cousin Vinny.* #5—*City of Joy.* #6—*Ferngully: The Last Rainforest; Thunderheart.* #7—*Brain Donors.* #8—Through 4/23: *Wayne's World; Ladybug.* Beg. 4/24: *White Sands.* #9—Through 4/23: *The Cutting Edge; Rock-A-Doodle.* Beg. 4/24: *Year of the Comet.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Deep Cover.* #2—*Brain Donors.* #3—*Beethoven.* #4—*The Babe; Newsies.* #5—*Ferngully: The Last Rainforest; White Men Can't Jump.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*Deep Cover.* #4—*Ferngully: The Last Rainforest.* #5—*Basic Instinct.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Deep Cover.* #2—*Beethoven.* #3—*Basic Instinct.* #4—*Sleepwalkers.* #5—Through 4/23: *My Cousin Vinny.* Beg. 4/24: *White Sands.* #6—*White Men Can't Jump.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Straight Talk.* #2—*The Mambo Kings.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Babe.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*City of Joy.*

303. CORONA—PLAZA—(639-7722). #1—*The Mambo Kings.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Babe.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Sleepwalkers.* #5—*Brain Donors.* #6—*White Men Can't Jump.* #7—Through 4/23: *Wayne's World; Ladybug.* Beg. 4/24: *Year of the Comet.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Cutting Edge.* #2—*Wayne's World.* #3—*Deep Cover.* #4—*Ladybug.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Ferngully: The Last Rainforest; Basic Instinct.* #2—*My Cousin Vinny; Beauty & the Beast.* #3—*Newsies.* #4—*White Men Can't Jump.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Ferngully: The Last Rainforest; White Men Can't Jump.* #2—*Sleepwalkers.* #3—*Ladybug; Wayne's World.* #4—*Beethoven.*

308. FLUSHING—UTOPIA—(454-2323). #1—*The Babe.* #2—*My Cousin Vinny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Fried Green Tomatoes.* #2—*Newsies; Beauty and the Beast.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Sleepwalkers.* #2—Through 4/23: *Thunderheart.* Beg. 4/24: *White Sands.* #3—*Basic Instinct.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*City of Joy.* #2—Through 4/23: *Ferngully: The Last Rainforest; The Mambo Kings.* Beg. 4/24: *Year of the Comet.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Brain Donors.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Babe.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Beethoven.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*White Men Can't Jump.* #2—*City of Joy.* #3—*Sleepwalkers.* #4—*Deep Cover.* #5—*Thunderheart; Newsies.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Ferngully: The Last Rainforest.* #2—*The Cutting Edge.* #3—*Ladybugs.* #4—*Brain Donors.* #5—*Beethoven.* #6—*Basic Instinct.* #7—*The Babe; My Cousin Vinny.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Beethoven.* #2—*Ferngully: The Last Rainforest.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Deep Cover.* #2—*Basic Instinct.* #3—*White Men Can't Jump.*

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MOVIES

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Basic Instinct.* #2—*Beethoven.* #3—*The Babe.* #4—*Brain Donors.* #5—*My Cousin Vinny.* #6—Through 4/23: *Wayne's World; Newsies.* Beg. 4/24: *Passed Away.* #7—*Thunderheart; Ferngully: The Last Rainforest.*

320. REGO PARK—DRAKE—(457-4002). *Europa, Europa.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*My Cousin Vinny.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Sleepwalkers.* #2—*Basic Instinct.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Deep Cover.* #2—*Beethoven; Ferngully: The Last Rainforest.*

401. NEW DORP—HYLAN—(351-6601). #1—*Beauty and the Beast; Basic Instinct.* #2—*Rock-A-Doodle; My Cousin Vinny.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Cousin Vinny.* #2—*Brain Donors.* #3—*Sleepwalkers.* #4—*Basic Instinct.* #5—*Beethoven.* #6—*The Babe.* #7—Through 4/23: *The Cutting Edge; Newsies.* Beg. 4/24: *White Sands.* #8—*White Men Can't Jump.* #9—Through 4/23: *Wayne's World.* Beg. 4/24: *Passed Away.* #10—*Ladybug; Ferngully: The Last Rainforest.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Basic Instinct.* #2—*My Cousin Vinny.*

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny.*

502. BETHPAGE—MID-ISLAND—(796-7500). *My Cousin Vinny.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Babe.* #2—Through 4/23: *The Cutting Edge; Ferngully: The Last Rainforest.* Beg. 4/24: *White Sands.* #3—*My Cousin Vinny.* #4—*White Men Can't Jump.* #5—*Beethoven.* #6—*Sleepwalkers.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Beethoven.* #2—*Newsies.* #3—*My Cousin Vinny.* #4—*Basic Instinct.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Basic Instinct.* #2—*City of Joy.* #3—*Sleepwalkers.* #4—*White Men Can't Jump.* #5—*Beethoven.* #6—*My Cousin Vinny.* #7—*Ladybug.* #8—*Brain Donors.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Deep Cover; Newsies.* #2—*Basic Instinct.* #3—*Beethoven.* #4—*White Men Can't Jump.* #5—*Sleepwalkers.* #6—*My Cousin Vinny.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 4/23: *Thunderheart; Ferngully: The Last Rainforest.* Beg. 4/24: *White Sands.* #2—*My Cousin Vinny.* #3—*The Babe.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beethoven.* #2—*My Cousin Vinny.*

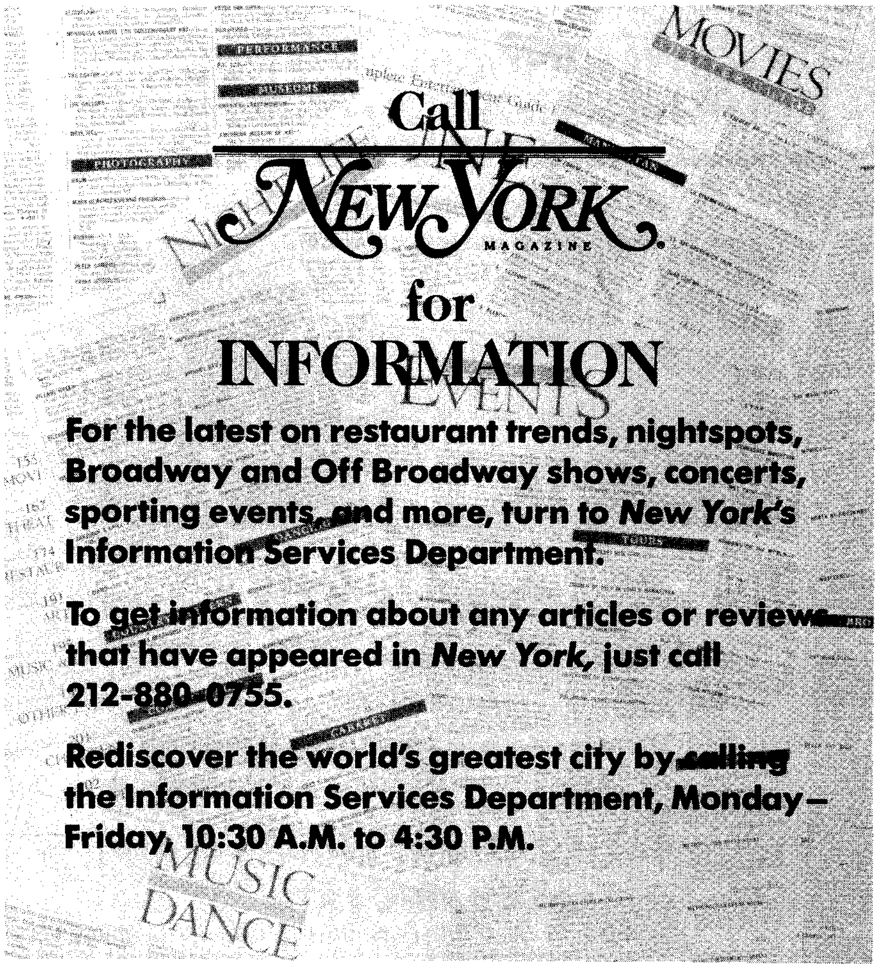
510. LAWRENCE—LAWRENCE—(371-0203). #1—*Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

511. LEVITTOWN—LEVITTOWN—(731-0516). *The Adventures of the Great Mouse Detective; Bugsy; Fried Green Tomatoes; Beauty and the Beast.Stop! Or My Mom Will Shoot; Addams Family; Hook.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Newsies.* #2—*Basic Instinct.* #3—*Wayne's World.* #4—*Rock-A-Doodle; Straight Talk.* #5—*Deep Cover.* #6—*Thunderheart.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*White Men Can't Jump; Ferngully: The Last Rainforest.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*City of Joy.* #2—*Deep Cover.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—*White Men Can't Jump.* #6—Through 4/23: *Ferngully: The Last Rainforest; Thunderheart.* Beg. 4/24: *The Player.*



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515. MALVERNE—TWIN—(599-6966). #1—*Ladybug.* #2—*Fried Green Tomatoes.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—*Brain Donor.* #3—*City of Joy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Babe.* #2—*Brain Donors.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—*Sleepwalkers.* #6—*White Men Can't Jump.* #7—Through 4/23: *Beethoven.* Beg. 4/24: *Passed Away.* #8—Through 4/23: *Ferngully: The Last Rainforest; The Cutting Edge.* Beg. 4/24: *White Sands.* #9—Through 4/23: *Newsies; Wayne's World.* Beg. 4/24: *Year of the Comet.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Basic Instinct.* #2—*The Babe.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*White Men Can't Jump; Ferngully: The Last Rainforest.* #2—*The Babe.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Ladybug.* #2—*Europa, Europa; Fried Green Tomatoes.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Deep Cover.* #2—*Thunderheart.* #3—*Rock-A-Doodle; Newsies.* #4—*My Cousin Vinny.* #5—*Beethoven.* #6—*Beauty and the Beast; White Men Can't Jump.* #7—*Sleepwalkers.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Babe.* #2—*The Cutting Edge.* #3—*Fried Green Tomatoes.* #4—*Ladybug; Ferngully: The Last Rainforest.* #5—*The Mambo Kings.* #6—*Where Angels Fear to Tread.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Brain Donors.* #2—*Beethoven.* #3—*The Babe.* #4—*Rock-A-Doodle.* #5—*Newsies; The Cutting Edge.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Mambo Kings.* #2—*Wayne's World; Beauty and the Beast.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Cousin Vinny.* #2—*Fried Green Tomatoes.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Babe.* #2—Through 4/23: *Ferngully: The Last Rainforest; The Cutting Edge.* Beg. 4/24: *White Sands.* #3—Through 4/23: *Thunderheart.* Beg. 4/24: *Year of the Comet.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Basic Instinct.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*White Men Can't Jump; Newsies.* #5—*My Cousin Vinny.* #6—*Beethoven.* #7—*Brain Donors.* #8—*Sleepwalkers.* #9—*Deep Cover.* #10—*Basic Instinct; Rock-A-Doodle.* #11—*The Babe.* #12—*Deep Cover; Ferngully: The Last Rainforest; American Me.* #13—*Beauty and the Beast; Mississippi Masala.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Babe.* #2—*Deep Cover.* #3—Through 4/23: *Sleepwalkers.* Beg. 4/24: *White Sands.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thunderheart.* #2—*The Cutting Edge.* #3—*Fried Green Tomatoes.* #4—*City of Joy.* #5—*Wayne's World.* #6—*The Lawnmower Man; Ladybugs.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Brain Donors.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Sleepwalkers.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Ferngully: The Last Rainforest; White Men Can't Jump.* #2—*Beauty and the Beast; The Mambo Kings; Ferngully: The Last Rainforest.* #3—*Beethoven; The Babe.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Cutting Edge; Ladybugs.* #2—*Deep Cover.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Beauty and the Beast; Thunderheart.* #2—*Deep Cover.* #3—*Beethoven.* #4—*The Cutting Edge.* #5—*Newsies; Rock-A-Doodle; Sleepwalkers.* #6—*Ferngully: The Last Rainforest; Basic Instinct.* #7—*Sleepwalkers.* #8—*City of Joy.* #9—*My Cousin Vinny.* #10—*Wayne's World; Ladybug.* #11—*Brain Donors; Basic Instinct.* #12—*The Babe.* #13—*White Men Can't Jump.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*City of Joy.* #2—*Brain Donors.* #3—*Deep Cover.* #4—*Newsies; The Cutting Edge.* #5—*Basic Instinct.* #6—*Beethoven.* #7—*The Babe.* #8—*My Cousin Vinny.* #9—*Thunderheart; Rock-A-Doodle.* #10—*Sleepwalkers.* #11—*White Men Can't Jump; Wayne's World.* #12—*The Mambo Kings; Ladybug; Beauty and the Beast; Basic Instinct; Ferngully: The Last Rainforest; Sleepwalkers.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Babe.* #2—*City of Joy.* #3—*Deep Cover.* #4—*Brain Donors.* #5—*My Cousin Vinny.* #6—*Basic Instinct.* #7—*Sleepwalkers.* #8—Through 4/23: *Beethoven.* Beg. 4/24: *Year of the Comet.* #9—Through 4/23: *Ferngully: The Last Rainforest; White Men Can't Jump.* Beg. 4/24: *White Sands.* #10—Through 4/23: *Newsies; Wayne's World.* Beg. 4/24: *Passed Away.*

611. CORAM—PINE—(698-6442). #1—*Rock-A-Doodle; Ladybug.* #2—*My Cousin Vinny.* #3—*Brain Donors.* #4—*White Men Can't Jump; Ferngully: The Last Rainforest.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Babe.* #2—*City of Joy.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—Through 4/23: *Ferngully: The Last Rainforest; The Cutting Edge.* Beg. 4/24: *White Sands.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Newsies.* #2—*Fried Green Tomatoes; City of Joy.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*Beethoven.* #3—*The Babe.* #4—*Ferngully: The Last Rainforest; White Men Can't Jump.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Basic Instinct.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*City of Joy.* #3—*Beethoven.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Sleepwalkers.* #2—*My Cousin Vinny.* #3—*The Babe.* #4—*Beethoven.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 4/23: *Father of the Bride.* Beg. 4/23: *Hook.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Babe.* #2—*Brain Donors.* #3—*Ferngully: The Last Rainforest; White Men Can't Jump.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Deep Cover.* #7—*Sleepwalkers; Newsies.* #8—*Beethoven.*

623. NORTHPORT—NORTHPORT—(261-8600). *Father of the Bride.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Babe.* #2—*City of Joy.* #3—*Deep Cover.* #4—*Brain Donors.* #5—*Basic Instinct.* #6—*My Cousin Vinny.* #7—*Sleepwalkers.* #8—*Beethoven.* #9—*White Men Can't Jump.* #10—*Ferngully: The Last Rainforest; My Cousin Vinny.* #11—Through 4/23: *Newsies; Thunderheart.* Beg. 4/24: *White Sands.* #12—Through 4/23: *Rock-A-Doodle; The Cutting Edge.* Beg. 4/24: *Year of the Comet.* #13—Through 4/23: *Ladybug; Wayne's World.* Beg. 4/24: *Passed Away.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Basic Instinct.* #2—*Beauty and the Beast; Thunderheart.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Voyager.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Basic Instinct.* #2—*Newsies.* #3—*White Men Can't Jump; Rock-A-Doodle; My Cousin Vinny.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 4/23: *Father of the Bride.* Beg. 4/24: *Hook.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Brain Donors.* #2—*Deep Cover.* #3—Through 4/23: *Beethoven.* Beg. 4/24: *Passed Away.* #4—*Sleepwalkers.* #5—Through 4/23: *Rock-A-Doodle; White Men Can't Jump.* Beg. 4/24: *Year of the Comet.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Basic Instinct.* #2—*Ladybugs.* #3—*Brain Donors.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Thunderheart; Wayne's World.* #2—*Rock-A-Doodle; Beauty and the Beast; Newsies.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*City of Joy.* #2—*The Mambo Kings.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 4/23: *Rock-A-Doodle; Thunderheart.* Beg. 4/24: *The Player.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*White Men Can't Jump.* #2—*City of Joy; Newsies.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Babe.* #2—*City of Joy.* #3—Through 4/23: *Thunderheart; Rock-A-Doodle.* Beg. 4/24: *Year of the Comet.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*White Men Can't Jump.* #2—*The Babe.*

704. HARRISON—CINEMA—(835-9800). *Brain Donors.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Power of One; Basic Instinct.* #2—*Basic Instinct; Ferngully: The Last Rainforest.* #3—*Beethoven.* #4—*My Cousin Vinny.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Babe.* #2—*Thunderheart; Rock-A-Doodle.* #3—*Basic Instinct.* #4—*The Cutting Edge.* #5—*Beethoven.* #6—*My Cousin Vinny.* #7—*Ladybug; Wayne's World.* #8—*White Men Can't Jump.* #9—*Deep Cover.* #10—*Sleepwalkers.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Basic Instinct.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—Through 4/23: *Sleepwalkers.* Beg. 4/24: *Year of the Comet.* #4—*The Cutting Edge.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Beethoven.* #3—*Ferngully: The Last Rainforest.* #4—*The Babe.* #5—*My Cousin Vinny; Basic Instinct.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Newsies; Ferngully: The Last Rainforest.* #4—*City of Joy.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Brain Donors.* #2—*Deep Cover.* #3—*Ladybug; White Men Can't Jump.* #4—*Beauty and the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Beethoven.*

718. RYE—RYE RIDGE—(939-8177). #1—*Beethoven.* #2—*Wayne's World; Newsies.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*White Men Can't Jump.* #2—*Newsies.* #3—*The Cutting Edge.* #4—*Beauty and the Beast; Deep Cover.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Beethoven.* #4—*Brain Donor.* #5—Through 4/23: *Ladybug; Wayne's World.* Beg. 4/24: *White Sands.* #6—*Sleepwalkers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—Through 4/23: *Thunderheart; Ferngully: The Last Rainforest.* Beg. 4/24: *White Sands.* #4—*Sleepwalkers.* #5—*Beethoven.* #6—*The Babe.* #7—Through 4/23: *Rock-A-Doodle; The Cutting Edge.* Beg. 4/24: *Year of the Comet.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Cutting Edge.* #2—*Beauty and the Beast; Newsies.* #3—*Beethoven.* #4—*The Power of One.* #5—*City of Joy.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*City of Joy.* #2—*The Babe.* #3—*Sleepwalkers.* #4—*Basic Instinct.* #5—*Rock-A-Doodle; Beethoven.* #6—*White Men Can't Jump; Beauty and the Beast.*

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756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 4/23: *Ladybug; Ferngully: The Last Rainforest. White Sands.* #2—*My Cousin Vinny.*

757. NYACK—CINEMA EAST—(358-6631). *City of Joy.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*My Cousin Vinny.* #2—*Sleepwalkers.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Basic Instinct.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*Newsies; Hook.* #2—*Fried Green Tomatoes; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *White Men Can't Jump; Ferngully: The Last Rainforest.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Babe.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*City of Joy.* #2—*Deep Cover.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*Ferngully: The Last Rainforest; The Cutting Edge.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Sleepwalkers.* #2—*White Men Can't Jump.* #3—*Brain Donors; Newsies.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Brain Donors.* #2—*Beethoven.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Babe.* #2—*Beethoven.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*City of Joy.* #2—*Brain Donors.* #3—*Ladybug; Wayne's World.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*My Cousin Vinny.* #2—*Basic Instinct.*

810. NORWALK—CINEMA—(838-4504). #1—*Rock-A-Doodle; Sleepwalkers.* #2—*White Men Can't Jump.*

813. SOUTH NORWALK—SONO—(866-9202). 4/17–23: *The Double Life of Véronique.* 4/24–30: *Lovers.* 4/24–27: *Secret Friends.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Deep Cover.* #2—*Sleepwalkers.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*White Men Can't Jump.* #2—*Thunderheart.* #3—*Newsies; My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*The Cutting Edge; Ferngully: The Last Rainforest.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*Basic Instinct.* #4—Through 4/23: *Ladybug; Newsies.* Beg. 4/24: *White Sands.* #5—*My Cousin Vinny.* #6—*Sleepwalkers.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Brain Donors.* #2—*Ferngully: The Last Rainforest.* #3—*Fried Green Tomatoes; Basic Instinct.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Ladybug; Wayne's World.* #2—*Newsies; Thunderheart.* #3—*City of Joy.* #4—*Basic Instinct.*

821. WESTPORT—POST—(227-0500). *The Babe.*

822. WILTON—CINEMA—(762-5678). *My Cousin Vinny.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Beethoven.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—*Sleepwalkers.* #5—*Ferngully: The Last Rainforest; Brain Donors; The Babe.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Deep Cover.* #2—*Brain Donors.* #3—*Ferngully: The Last Rainforest; White Men Can't Jump.* #4—*Beethoven.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Brain Donors.* #2—*Beethoven.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—*Sleepwalkers.* #6—*Ferngully: The Last Rainforest; Basic Instinct.* #7—*The Babe.* #8—*Deep Cover.* #9—*White Men Can't Jump.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wayne's World; Ladybug.* #2—*Ferngully: The Last Rainforest; Thunderheart.* #3—*Beethoven.* #4—*The Babe.* #5—*City of Joy.* #6—*Brain Donors.* #7—*Newsies; The Cutting Edge.* #8—*The Mambo Kings; Rock-A-Doodle.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*White Men Can't Jump.* #6—*Beauty and the Beast; White Men Can't Jump.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*My Cousin Vinny.* #2—*The Cutting Edge.* #3—*Beauty and the Beast; The Mambo Kings.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*My Cousin Vinny; American Me.* #2—*The Mambo Kings; Beauty and the Beast; Ladybug.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Basic Instinct; Rock-A-Doodle.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Deep Cover.* #2—*White Men Can't Jump.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*White Men Can't Jump.* #2—*Deep Cover.* #3—*Brain Donors.* #4—*Sleepwalkers.* #5—*City of Joy; Beauty and the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Ferngully: The Last Rainforest.* #2—*Thunderheart; The Babe.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Beethoven.* #2—*The Babe.* #3—*Newsies; The Cutting Edge.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Sleepwalkers.* #2—*Brain Donors; Beauty and the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*Brain Donors.* #3—*White Men Can't Jump.* #4—*Rock-A-Doodle; Sleepwalkers.* #5—*Ferngully: The Last Rainforest; Newsies.* #6—*Deep Cover.* #7—*Deep Cover; The Cutting Edge.* #8—*My Cousin Vinny.* #9—*City of Joy.* #10—*Sleepwalkers.* #11—*The Babe.* #12—*Beethoven.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny.* #2—Through 4/23: *Ferngully: The Last Rainforest.* Beg. 4/24: *Year of the Comet.* #3—*Basic Instinct.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Deep Cover.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Wayne's World; Newsies.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Beethoven.* #2—*The Babe.*

932. ELIZABETH—ELMORA—(352-3483). *The Mambo Kings.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*White Men Can't Jump.* #2—*Beethoven.* #3—*Basic Instinct.* #4—*Deep Cover; Ferngully: The Last Rainforest.* #5—*Beauty and the Beast; The Babe.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Sleepwalkers.* #2—*Rock-A-Doodle; Ladybugs.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Deep Cover.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Kafka; Hear My Song.*

936. UNION—UNION—(686-4373). #1—*Brain Donors.* #2—*The Cutting Edge.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—Through 4/23: *Ferngully: The Last Rainforest.* Beg. 4/24: *Year of the Comet.*

938. WESTFIELD—TWIN—(654-4720). #1—*Thunderheart.* #2—*Wayne's World; Newsies.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*My Cousin Vinny.* #2—*Sleepwalkers.* #3—*White Men Can't Jump.* #4—*Ferngully; Brain Donors.* #5—*Newsies.*

951. CLOSTER—CLOSTER—(768-8800). *The Babe.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Beethoven.* #2—*Basic Instinct.* #3—*Sleepwalkers.* #4—*The Babe.*

953. EMERSON—QUAD—(261-1000). #1—*Sleepwalkers.* #2—*Brain Donors.* #3—*Newsies; Beethoven.* #4—*Thunderheart; Rock-A-Doodle.*

956. FORT LEE—LINWOOD—(944-6900). #1—*My Cousin Vinny.* #2—Through 4/23: *Thunderheart.* Beg. 4/24: *White Sands.*

959. PARAMUS—CINEMA 35—(845-5070). *Fried Green Tomatoes.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Basic Instinct.* #2—*Ladybug; Wayne's World.* #3—*Thunderheart.* #4—*Beethoven.* #5—*Brain Donors.* #6—*My Cousin Vinny.* #7—*City of Joy.* #8—*Ferngully: The Last Rainforest; Newsies.* #9—*Rock-A-Doodle; The Cutting Edge.* #10—*The Babe.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Rock-A-Doodle; Thunderheart.* #2—*The Babe.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Brain Donors.* #2—*The Babe.* #3—*Sleepwalkers.* #4—*Newsies; Thunderheart.* #5—*City of Joy.* #6—*Wayne's World; Ladybug.* #7—*Deep Cover.* #8—*White Men Can't Jump.* #9—*Basic Instinct.* #10—*Beethoven; My Cousin Vinny.* #11—*Cutting Edge; Rock-A-Doodle.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Wayne's World.* #2—*Beauty & the Beast.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Brain Donors.* #2—*My Cousin Vinny.* #3—*Ladybug; Wayne's World.* #4—*Ferngully: The Last Rainforest; Fried Green Tomatoes.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mississippi Masala; Gladiator.* #2—*Fried Green Tomatoes; This Is My Life; Hook.* Beg. 4/17: *JFK; Final Analysis.* #3—*Medicine Man; Prince of Tides.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Basic Instinct.* #2—*Beethoven.* #3—*The Cutting Edge.* #4—*City of Joy; Rock-A-Doodle.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*City of Joy.* #2—*The Cutting Edge.* #3—*The Babe; Beauty and the Beast.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Ferngully: The Last Rainforest.* #4—Through 4/23: *White Men Can't Jump.* Beg. 4/24: *White Sands.*

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ ***New films recommended by New York's critic.***

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985–1986 meat-packing strike in Austin, Minnesota. At first, everything seems simple. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. But the international's veteran negotiator Lewie Anderson warns that the strikers will ultimately wind up worse off than before. To our horror, the Austin local slowly goes down to defeat as if performing the agonizing scenario predicted by the canny, dough-faced Anderson. The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has enormous emotional force and could reasonably be called "American Tragedy." (Powers, 4/13/92) NR. **14, 42**

THE BABE—(1 hr. 45 min.; 1992) From Baltimore's St. Mary Home for boys came an American hero: Babe Ruth. Director Arthur Hiller follows the path of George Herman "Babe" Ruth (John Goodman) as he rises to legendary fame. With Kelly McGillis, Trini Alvarado, and Bruce Boxleitner. PG. **5, 19, 22, 31, 53, 68, 83, 152, 158, 160, 200, 203, 214, 219, 220, 302, 304, 308, 313, 315, 319, 406, 503, 507, 517, 519, 520, 523, 524, 527, 530, 532, 601, 606, 608, 610, 612, 616, 619, 621, 625, 702, 703, 706, 709, 724, 755, 800, 807, 821, 900, 902, 904, 916, 917, 919, 931, 933, 951, 952, 961, 964, 965, 971**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. She's all slink and surface, no mystery. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Yet Eszterhas has constructed the movie cleverly. Nick's recent girlfriend, Beth (Jeanne Tripplehorn), is set up to parallel Catherine. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 206, 211, 214, 217, 218, 219, 222, 300, 302, 304, 306, 310, 315, 317, 319, 322, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 530, 600, 606, 606, 608, 608, 610, 612, 617, 621, 625, 627, 632, 635, 705, 705, 706, 707, 709, 714, 723, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 902, 905, 910, 919, 920, 922, 933, 934, 937, 952, 961, 965, 970, 972**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 36, 55, 150, 156, 160, 215, 306, 309, 401, 511, 522, 524, 530, 601, 606, 608, 627, 636, 715, 722, 753, 755, 762, 905, 906, 908, 912, 918, 933, 966, 971**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **12, 20, 26, 59, 66, 80, 152, 158, 160, 200, 204, 206, 213, 219, 220, 222, 300, 307, 313, 315, 316, 319, 400, 406, 503, 504, 505, 506, 509, 517, 522, 524, 530, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 805, 807, 818, 900, 901, 902, 904, 917, 919, 931, 933, 952, 953, 961, 965, 970**

BRAIN DONORS—(1 hr. 19 min.; 1992) In this slapstick comedy, a mismatched trio of opportunists consisting of an ambulance-chasing lawyer, a jack-of-all-trades, and a moonlighting cabdriver are enlisted by a wealthy dowager to help fulfill her dead husband's last request. Directed by Dennis Dugan. With John Turturro, Bob Nelson, Mel Smith, and Lillian Oglethorpe. PG. **18, 24, 34, 62, 65, 85, 152, 160, 210, 215, 216, 219, 220, 304, 312, 315, 319, 406, 505, 517, 524, 530, 534, 606, 608, 610, 611, 621, 625, 634, 635, 704, 715, 803, 805, 808, 819, 900, 901, 902, 904, 912, 918, 919, 936, 950, 953, 961, 965, 967**

BRENDA STARR—(1 hr. 36 min.; 1992) The long-awaited film based on the famous comic strip stars Brooke Shields as the girl reporter and Timothy Dalton as her one-eyed hero, Basil St. John. Directed by Robert Ellis Miller. PG. **40**

THE BRUCE DIET—(25 min.; 1992) In his directing debut, ex-corporate executive Jeff Baron introduces a new method of weight loss, featuring a very hungry guinea pig. NR. **6**

CITY OF JOY—(2 hrs. 14 min.; 1992) Reviewed in this issue. PG-17. **9, 19, 41, 53, 67, 85, 160, 206, 210, 216, 219, 302, 311, 314, 505, 514, 516, 533, 606, 608, 610, 612, 613, 618, 625, 638, 700, 702, 714, 753, 755, 757, 801, 808, 820, 904, 912, 919, 961, 965, 970, 971**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **19, 26, 38, 59, 67, 155, 160, 200, 214, 217, 219, 305, 315, 406, 503, 517, 523, 524, 527, 533, 603, 606, 608, 612, 625, 706, 708, 722, 724, 753, 802, 817, 904, 906, 917, 919, 936, 961, 965, 970, 971**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DEEP COVER—(1 hr. 52 min.; 1992) A maverick cop, Russell Stevens Jr. (Larry Fishburne), is sent under cover to infiltrate an international drug cartel. But can he disengage himself from this exciting life when his assignment ends due to State Department politics? Or is he in too deep? Directed by Bill Duke. With Charles Martin Smith, Jeff Goldblum, and Victoria Dillard. R. **2, 9, 19, 33, 52, 66, 89, 91, 150, 152, 157, 158, 158, 160, 160, 208, 210, 211, 214, 218, 220, 222, 300, 305, 314, 317, 318, 400, 506, 510, 512, 514, 522, 530, 530, 532, 603, 606, 608, 610, 621, 625, 634, 706, 715, 722, 801, 815, 901, 902, 905, 911, 912, 919, 919, 922, 933, 934, 962, 965**

DELICATESSEN—(1 hr. 37 min.; 1992) Why do today's filmmakers find the idea of cannibalism so hilarious? The question hit me again during this exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The filmmakers' real passion goes into dazzling set pieces worthy of Chaplin or Keaton; the movie unfolds like a marvelously diverting contraption. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14, 813**

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. **3, 38**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58, 320, 521**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Jonathan Ward, Robin Williams, and Grace Zabriskie. G. **7, 19, 38, 59, 67, 87, 155, 158, 160, 200, 206, 211, 217, 219, 220, 222, 306, 307, 311, 315, 316, 319, 400, 406, 503, 507, 513, 514, 517, 520, 523, 527, 530, 601, 601, 606, 608, 610, 611, 612, 616, 621, 625, 705, 709, 714, 724, 756, 764, 802, 817, 819, 900, 901, 902, 904, 916, 919, 920, 933, 937, 950, 961, 967, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **5, 26, 38, 59, 87, 309, 511, 601, 521, 523, 526, 533, 613, 709, 762, 819, 959, 967, 969**

THE HOURS AND TIMES—(1 hr.; 1991) The gripping debut of 29-year-old Los Angeles filmmaker Christopher Münch offers a fictional account of one of pop history's most intriguing footnotes: the trip to Barcelona that John Lennon took with Beatles manager Brian Epstein in the spring of 1963. Although the two were friends, Münch shows this holiday to be the collision of radically different worlds. Epstein was a prosperous Jew, Lennon a working-class Gentile. Epstein was vulnerably warm, Lennon swaddled in cool. Most relevant here, Epstein was gay and yearned for his friend, while Lennon—but that's what the movie is all about. Shot in nifty black-and-white and deftly acted by newcomers David Angus and Ian Hart (as Epstein and Lennon, respectively), *The Hours and Times* delivers on the gossipy allure of its subject without falling into cheapness or hero worship. Though only an hour long, it's the most unexpectedly engrossing movie I've seen this year. (Powers, 4/13/92) NR. **10**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 719**

★**JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **18, 38, 60, 969**

LEAVING NORMAL—(1 hr. 50 min.; 1992) Reviewed in this issue. R. **59**

LIQUID DREAMS—(1 hr. 32 min.; 1992) In order to uncover the truth about her sister's murder, a young woman enters a strange and decadent netherworld of postmodern clubs, residential cubicles, and dance halls, all contained in one drug-infested building. NR. **6**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **55**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Delores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **9, 54, 67, 301, 303, 311, 523, 524, 601, 608, 638, 904, 906, 908, 932**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63**

MINDWALK—(1 hr. 51 min.; 1992) In an extraordinary roundtable on the island of Mont-Saint-Michel, a liberal U.S. senator (Sam Waterston), a cynical expatriate poet with a cult following (John Heard), and a physicist on sabbatical (Liv Ullmann) debate the future of the planet. PG. **1**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 530, 969**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **7, 19, 25, 33, 33, 48, 87, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 313, 315, 319, 321, 401, 406, 500, 501, 502, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 526, 530, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 625, 632, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 902, 905, 906, 908, 919, 920, 922, 934, 937, 950, 956, 961, 965, 967, 972**

NEWSIES—(2 hrs. 5 min.; 1992) In the summer of 1899, a plucky band of newsboys takes on unscrupulous publishing magnates Hearst and Pulitzer. A musical, directed and choreographed by Kenny Ortega, with an original score by Alan Menken. PG. **10, 20, 26, 36, 44, 152, 158, 160, 210, 214, 216, 220, 306, 309, 314, 319, 406, 504, 506, 512, 517, 522, 524, 530, 606, 608, 610, 613, 621, 625, 632, 636, 700, 714, 718, 722, 753, 762, 803, 816, 818, 820, 904, 917, 919, 930, 938, 950, 953, 961, 965**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, with Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **10, 46**

PASSED AWAY—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. **10, 19, 26, 40, 55, 66, 319, 406, 517, 610, 625, 634**

THE PLAYBOYS—(1 hr. 54 min.; 1992) Reviewed in this issue. Rating not available. **21, 55**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Will he survive? In the answer to this question lies a devastating assessment of Hollywood and of Hollywood moviemaking today. *Altman's* movie, on the other hand, is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cineamatic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **19, 61, 514, 639**

THE POWER OF ONE—(1 hr. 26 min.; 1992) In South Africa, a young boy on the road to adulthood is profoundly influenced by two men—one black, one white—who teach him to stand up for his beliefs. Based on the novel by Bryce Courtenay. With Stephen Dorff, Armin Mueller-Stahl, Sir John Gielgud, and Morgan Freeman. PG. **9, 51, 67, 705, 753**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 38, 969**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Moorhouse doesn't make it easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81**

THE RESTLESS CONSCIENCE—(1 hr. 53 min.; 1991) Director Hava Kohav Beller's documentary gives a microscopic cross-section of Nazi Germany in the thirties and forties while charting the origins and development of a domestic anti-Nazi underground. NR. **14**

ROADSIDE PROPHETS—(1 hr. 36 min.; 1992) First-time director Abbe Wool (co-writer of *Sid & Nancy*) goes on the open road across the American Southwest with John Doe (of the punk-rock band X) and Adam Horovitz (of The Beastie Boys) as they escort the ashes of a fallen biker to Nevada. On their journey, they encounter visionaries, freaks, and philosophers like Arlo Guthrie, Timothy Leary, and David Carradine. (You be the judge.) R. **3**

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **38, 67, 152, 158, 160, 200, 213, 218, 219, 401, 512, 522, 524, 530, 606, 608, 611, 625, 632, 634, 636, 639, 702, 706, 724, 755, 810, 904, 910, 919, 934, 953, 961, 964, 965, 970**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) The new Woody Allen film could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. The vigilantes tell him he must play his part in "the plan"; they place him on the streets, where he remains, nervously bouncing wisecracks off the cobblestones as he dodges the killer and about a dozen other forces. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. The "look" is slightly overdone. Essentially, this is a movie about movies and art; it is an illusion, a likeness of a movie, all reference and no authentic being. Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very *pleasant* but trivial. (3/30/92) PG-13. **9, 64, 79**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampire-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **10, 19, 24, 32, 59, 67, 85, 91, 150, 152, 155, 156, 157, 158, 158, 160, 200, 208, 211, 213, 217, 218, 300, 304, 307, 310, 314, 318, 322, 406, 503, 505, 506, 510, 517, 522, 530, 532, 600, 606, 608, 610, 619, 621, 625, 634, 706, 708, 723, 724, 755, 759, 803, 810, 815, 818, 900, 902, 905, 912, 918, 919, 919, 934, 950, 952, 953, 962, 965**

STRAIGHT TALK—(1 hr. 28 min.; 1992) Dr. Shirlee (Dolly Parton) doesn't need a degree in psychology to do what comes naturally. She's an instant hit, dispensing her unique brand of no-nonsense advice to an eager audience of a call-in radio show. That is, until a pesky reporter (James Woods) decides to blow the whistle. PG. **44, 215, 301, 512**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 19, 31, 59, 67, 85, 152, 160, 206, 213, 219, 310, 314, 319, 507, 512, 514, 522, 527, 533, 606, 608, 625, 627, 636, 639, 702, 706, 724, 816, 820, 904, 916, 938, 953, 956, 961, 964, 965**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **81**

UNDER SUSPICION—(1 hr. 39 min.; 1992) An old-fashioned murder mystery, heavy on the *film noir*, stars Liam Neeson as a down-and-out private eye with a penchant for getting too close to his clients and Laura San Giacomo as a breathy femme fatale with revenge on her mind. Directed by Simon Moore. R. **43**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **13**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 36, 62, 85, 219, 304, 305, 307, 319, 406, 512, 517, 524, 533, 606, 608, 610, 625, 636, 706, 718, 723, 808, 820, 904, 930, 938, 961, 965, 966, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 49, 523**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **12, 20, 26, 33, 33, 33, 52, 68, 89, 150, 152, 156, 157, 158, 160, 203, 210, 211, 213, 218, 220, 222, 300, 304, 306, 307, 313, 314, 317, 318, 406, 503, 505, 506, 510, 513, 514, 517, 520, 522, 530, 530, 601, 606, 608, 610, 611, 616, 621, 625, 632, 634, 700, 703, 706, 708, 715, 722, 755, 764, 803, 810, 816, 818, 901, 902, 905, 905, 911, 912, 919, 933, 950, 962, 965, 972**

WHITE SANDS—(1 hr. 42 min.; 1992) A small-town sheriff takes the identity of a dead man in order to solve a murder, putting him in the thick of an international intrigue. Directed by Roger Donaldson. With Willem Dafoe, Mary Elizabeth Mastrantonio, and Mickey Rourke. R. **155, 217, 219, 300, 310, 406, 503, 507, 517, 527, 532, 610, 612, 625, 723, 724, 756, 818, 956, 972**

WINDOW SHOPPING—(1 hr. 29 min.; 1992) In French with English subtitles. A satirical musical directed by Chantal Akerman. With Delphine Seyrig, Miriam Boyer, Fanny Cottençon, and Pascale Salkin. NR. **4**

YEAR OF THE COMET—(1 hr. 31 min. 1992) The sophisticated daughter of a London wine merchant discovers a rare vintage of wine bottled for Lafite in 1811, a year dubbed "The Year of the Comet" because of the extraordinary vintages it produced. In order to get her hands on "the rarest wine in the world," she reluctantly enlists the help of an avowed "beer man," the uncultured but undenyingly dashing Oliver Plexico (Timothy Daly). Directed by Peter Yates. PG-13. **219, 304, 311, 517, 527, 610, 625, 634, 702, 708, 724, 920, 937**

REVIVALS

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends illusion and reality. With David Hemmings and Vanessa Redgrave. **1**

CASABLANCA—(1 hr. 42 min.; 1942). Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **10, 45**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 22

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien in a dual bill of one-act musicals: *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* with book by Finn and James Lapine, and music and lyrics by Finn; both directed by James Lapine, and both featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$50. Previews now prior to a 4/29 opening. At the **John Golden Theater,** 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Featured are Savion Glover, Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday–Saturday at 8; Wednesday at 2, Saturday at 2; Sunday at 3; $40–$60. Previews now prior to an 4/26 opening. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Miguel de Cervantes's *Don Quixote,* with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. Previewing now prior to a 4/24 opening. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

SHIMADA—Ben Gazzara, Ellen Burstyn, Mako, Estelle Parsons are the stars, along with Robert Joy, Jon Matthews, Tracy Sallows, and Ernest Abuba, of a mystery play by Jill Shearer, set in a 1945 prisoner-of-war camp in the Burmese jungle and then in present-day Australia, focusing on the effects of Japan's methodical acquisition of the Western world's assets; directed by Simon Phillips. Monday–Saturday at 8; Saturday and Wednesday at 2; $30-$45. Previews now prior to a 4/23 opening; $25–$35. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, about an idealist who takes over the family-run furniture business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, Patricia Kilgarriff. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $30 to $45. Previews now prior to a 4/27 opening (no performance 4/26). **Music Box,** 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday and Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8 p.m.; $32.50–$60. **Winter Garden,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday–Saturday at 8; Wednesday and Saturday at 2, Sunday at 3; $30–$55. From 4/25, three shows will play on Saturdays—at 2, 5:30, and 9 p.m. Opened: 12/5/91. Don't forget Tuesday-night weekly specials when ALL seats are $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in lower Manhattan, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. With Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, Richard Council. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$45. **Royale,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; $30–$65. **Shubert,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The new cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman star in a play by the Chilean playwright Ariel Dorfman, about a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats available in rear mezzanine at all performances (except Saturday at 8), $15 for students with I.D. **Brooks Atkinson,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five named Moe) romp through the best-known. With Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, Kevin Ramsey. Monday–Saturday at 8; Wednesday, Saturday at 2; $15–$55. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the Vicki Baum novel, it takes place in an international Berlin hotel in the 1920s; directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina and John Schneider the Baron. Also featured are Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday–Saturday (dark on Thursdays) at 8; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; directed by Jerry Zaks. With Peter Gallagher, Nathan Lane, Josie DeGuzman, Faith Prince. Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$60. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

HAMLET—Stephen Lang plays Hamlet and Elizabeth McGovern is Ophelia; Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, Michael Cristofer is Claudius, and James Cromwell has the role of Polonius in Shakespeare's tragedy, directed by Paul Weidner. Tuesday–Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2; $35 to $39; through 5/10. A Roundabout Theater production at the **Criterion Center Stage Right,** 1530 Broadway, at West 45th Street (869-8400). 3 hrs. 20 mins. **IRLS**

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; $37.50 to $47.50. At the **Helen Hayes,** 240 West 44th Street (944-9450). 2 hrs. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25–$47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits and weaklings.Her two grandchildren are left in her care while their father goes South to work as a salesman. With David Chandler, Jamie Marsh (replaced by David Neipris thorugh 5/17), Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $30–$47.50. **Richard Rodgers,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

THE MASTER BUILDER—Henrik Ibsen's classic drama, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. With Lynn Redgrave, Maryann Plunkett, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, Brian Reddy. Costumes are by Patricia Zipprodt. Tuesday–Saturday at 8, Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40; runs through 4/26. At the **Belasco Theater**, 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 41 Polish performers. Book and lyrics by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips; the music is by Janusz Stoklosa; directed and choreographed by Janusz Jozefowicz. Tuesday–Saturday at 8 (dark Mondays); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $32.50 to $60. At the **Minskoff Theater**, 200 West 45th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. With Mark McKerracher, Richard Kinsey, Susan Dawn Carson, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Davis, Evalyn Baron. Opened: 3/12/87. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15 (for rear mezzanine) to $60. **Imperial,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White star in a musical romance; directed by Nicholas Hytner; score composed by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday–Saturday at 8; Saturday and Wednesday at 2; $15 (*rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; Wednesday and Saturday at 2; Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m,; Sunday at 3 p.m.; $40–$50; through 8/9. **Ethel Barrymore,** 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, John Cothron Jr., Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Comden and Green team. And the highly satisfying cast features Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena, Jr. as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets this out-of-work actor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolfe, Bernie Landis. Monday–Saturday at 8 (dark Thursdays); Wednesday at 2; Saturday and Sunday at 3; $25–$32.50; through 7/4. **Lamb's,** 130 West 44th Street (997-1780).

BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary:* Best of each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With Leah Hocking, Alix Korey, Michael McGrath, Patrick Quinn, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35.**Theater East**, 211 East 60th Street (838-9090).

BILLY BUDD—Louis O. Coxe and Robert Chapman's adaptation of Herman Melville's work, set on a British naval vessel during the wars that followed the French Revolution. An officer has a compulsion to destroy an absolute innocent, Billy Budd. Featured in the cast are Robert Kerbeck, Robertson Carricart, Paul Griffin, Michael Pinney, John Schmerling, and Fred Velde. Wednesday–Saturday at 8 p.m.; 4/23–5/9; Sunday, 4/26, at 3 p.m.; $10. At the **Westbeth Theater Center,** 151 Bank Street (388-2713).

BLOOD WEDDING—Gloria Foster, Elizabeth Peña, Joaquim de Almeida, Theresa Merritt are featured in Langston Hughes's translation of the Federico Garcia Lorca classic about a murderous wedding day in rural Spain; directed by Melia Bensussen. 4/28–5/31; Tuesday–Sunday at 8; Saturday and Sunday at 3; 4/28 and 5/13 at 2; dark on 5/3 and 17 evenings; $25. **Joseph Papp Theater**, 425 Lafayette Street (598-7150).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, Chris Wink are the Martian–type men, with their musical group making an enjoyable mess of this performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; $15; through 6/6. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia in Tom Dulack's funny, blissfully sitcom comedy about *Mafia* "godfathers" who want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday–Saturday at 8; Sunday at 7; Saturday, Sunday at 3; $32.50–$37.50. **Promenade**, Broadway at 76th Street (580-1313).

CANDIDE—Victor Mack stars in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Esbjornson and Carey Perloff. Through 5/17, ightly at 8 (no Sundays in April; no Mondays in May. However, there are Saturday performances in April and Sundays in May at 2); $22 to $27. **CSC Repertory,** 136 East 13th Street (677-4210).

CHEKHOV VERY FUNNY—Comedies: *Swan Song, Concerning Injuriousness of Tobacco, The Bear, The Marriage Proposal*; directed by Shepard Sobel. Tuesday–Friday at 8; Saturday at 5 and 9; Sunday at 2; $14–$16; through 5/2. **Pearl**, 125 West 22nd Street (645-7708).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. With Eddie Korbich, Courtney Collins, and Cindy Benson. From 4/21; Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $25–$39.50. **Union Square Theater**, 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, his courtroom drama explores love and obsession in a modern relationship that is erotically driven. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; $24–$32; 4/22–5/31. **Circle Rep**, 7th Avenue South at West 4th Street (924-7100).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. Featured in the cast are Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. **Playwright's Horizons,** 416 West 42nd Street (279-4200).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins in Richard Greenberg's play, set in the world of the literati, focusing on a cunning bachelor who takes an overactive interest in the lives of his group of urbanite friends; directed by Michael Engler. Tuesday–Saturday at 8, Saturday and Sunday at 2:30; Sunday at 7; 4/28–6/21; $35. Manhattan Club at **City Center**, 137 West 55th Street (581-7907).

FAIRY BONES—Two one-acters by Laurence Yep, directed by Tina Chen, that parallel tales of Chinese settlers in California in the 1890s. Featured in the casts are Christen Villamor, Raul Aranas, Keenan Shimizu, and Lucy Liu. Tuesday through Friday at 8; Saturday at 2 and 8; Wednesday (school matinees) at noon; 4/28 through 5/23; $22 (5/2 opening reception $50). Pan Asian Repertory Theater at **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

FAMILY PORTRAIT—Third of the "Festival of the French Plays" is Denise Bonal's sharp and compassionate look at a working-class mother struggling to do her best for her eccentric grown-up children, translated by Timothy Johns; directed by Shirley Kaplan. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; through 4/26; $15. Festival continues with *Nowhere,* 5/26 through 6/7; $15. At the **UBU Repertory Theater,** 15 West 28th Street (679-7562).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30–$35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

FOUR ON THE FLOOR—One-acters directed by John Himmel, Mark Rogers, Jim Williams: Lanford Wilson's *Abstinence* and *A Poster of the Cosmos*; Arthur Kopit's *Conquest of Everest*; Romulus Linney's *F.M.*; each taking on the effect of breaking rules. 4/27 and 28 at 8; $10. **Synchronicity,** 55 Mercer Street (586-1001).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Tempestt Bledsoe, Shona Tucker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the nineties, which he has also directed, takes a look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, Todd Whitley, and pianist Wayne Barker. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; $20. At the **Courtyard Playhouse,** 39 Grove Street, at Bleecker (869-3530).

GRANDCHILD OF KINGS—(The O'Casey Project): Adapted/directed by Harold Prince, with traditional Irish music, based on two of the Sean O'Casey autobiographies, featuring nineteen Irish-American actors (most playing a variety of roles): Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (Morning Stars); and two ten-year-olds, Maeve Cawley and Padraic Moyles. Tuesday–Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7:30; $35. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (477-7900).

GROUNDHOG—Elizabeth Swados's play with music, composed and directed by the author, features David Schecter, Anne Bobby, and a cast of ten. It focuses on the relationships between a charismatic street performer and his sister during Groundhog's battle with New York City. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; through 5/17. Manhattan Theater at **City Center 11,** 131 West 55th Street (239-6200).

GUNMETAL BLUES—A musical mystery, directed by Davis Hall, is a hard-boiled detective yarn disguised as a lounge act leading us into a weird world of murder, music, and shattered dreams; book by Scott Wentworth; music and lyrics by Craig Bohmler and Marion Adler. Wednesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15–$20; through 5/10. **Theater Off Park,** 224 Waverly Place (279-4200).

GYPSY PASSION—Thomas Rodriguez-Pantoja is the playwright/director of a flamenco musical, which covers three generations of Gypsies, the first major event from Spain in connection with the Columbus anniversary celebration; choreographed by Gitanos de

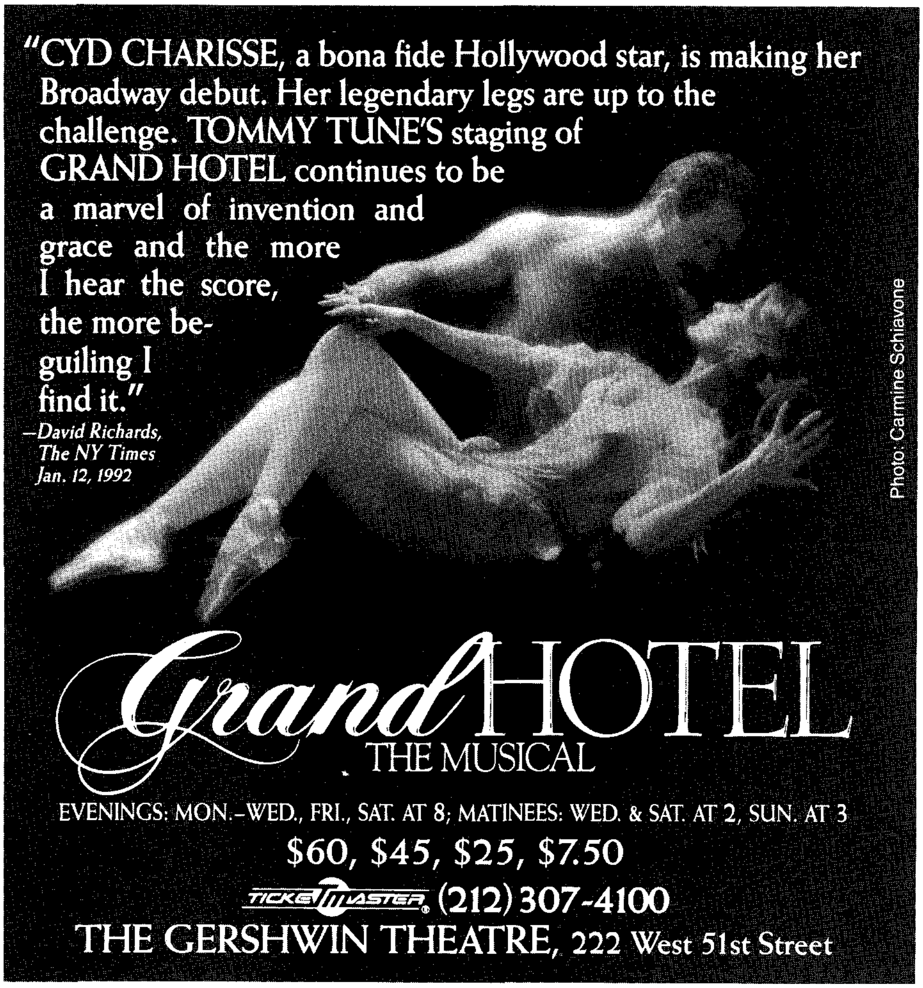

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Photo: Carmine Schiavone

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THEATER

Jerez. Through 5/2; Monday–Saturday at 8, Saturday at 2, Sunday at 3 (special mat. 4/29 at 2); $25–$35. **Town Hall,** 123 West 43rd Street (840–2824).

HOMEGROWN—Joseph Holland's play, directed by Dwight Cook, on subjects relating to faith and family. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; $16. **National Black Theater**, 2033 Fifth Avenue, at 125th Street, second floor (427–5615).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday to Friday at 8:30; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20–$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the blues-tinged jazz-club world; directed by Leslie Dockery. It features an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, Saturday at 7:30; Saturday, Sunday at 3; $20–$22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of a recently exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. With Lillian Hurst, Georgia Galvez, Feiga M. Martinez. Wednesday, Thursday, and Friday at 8 p.m. in English; Saturday at 8 p.m. and Sunday at 3 p.m. and 8 p.m.; in Spanish; through 5/3; $20. At the **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Christine Baranski, Brian Kerwin, Jonathan Hadary, Joanne Camp. Tuesday–Saturday at 8; Saturday at 2:30; Sunday at 2:30 and 7; $35. Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LITTLE ME—The 1962 musical comedy, with music by Cy Coleman, lyrics by Carolyn Leigh, book by Neil Simon; directed by Jeffrey B. Moss. A chronicle of the life of Belle Poitrine and her pursuit of fame, wealth, and social position. With Denise LeDonne, Amelia Prentice, Stephen Joseph, Michael O'Steen, Ray Wills, Jonathan Beck-Reed. Varied performances through 4/26, so phone for specifics; $20. At the **York Theater,** 2 East 90th Street (534-5366).

THE LUNATIC, THE LOVER, & THE POET—Brian Bedford's dramatic portrait of Shakespeare, conceived, written, and performed by Bedford, and excerpting moments from the sonnets and plays. 4/21–5/17; Tuesday–Saturday at 8, Sunday at 3 p.m.; $35. Upstairs at **Westside Theater,** 407 West 43rd Street. **CANCELLED**

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MORE FUN THAN BOWLING—Steven Dietz's black comedy, directed by John Seibert, is about the only bowling alley in a small midwestern town. Two of the owners' wives are buried there, both killed by bowling tragedies. With Fred Burrell, Sue Kenny, Cat Ford, Kimberly Topper, Alexander Webb. Thursday–Saturday at 8; Sunday at 3 and 7:30; through 5/3; $12. **Holy Trinity,** 316 East 88th Street (860-7245).

NUNSENSE—Dan Goggin's entertaining musical adventure–comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday–Thursday at 8; $30; Friday and Saturday at 8; $35; Saturday and Wednesday at 2; Sunday at 3; $32.50. **Douglas Fairbanks**, 432 West 42nd Street (239-4321). ● ●

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore star in Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. With Richard B. Shull, Kimberleigh Aarn, Jack Hallet, Helen Greenberg, Kim Chan, Francine Beers Tuesday–Saturday at 8; Sunday at 3 and 7:30; $20–$25. **Vineyard,** 108 East 15th Street (353-3874).

OPAL—Musical: Book, music, lyrics by Robert Lindsey; directed by Scott Harris; based on the diary of seven-year-old Opal Whitely (Eliza Clark and Tracy Spindler alternate in the role), a girl rescued from a shipwreck off the coast of Oregon. With Carol Skrimbas, Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Louisa Flaningam, Sarah Knapp, Alfred Lakesman. Wednesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25. **Lamb's**, 130 West 44th Street (997-1980).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with a cast of eleven, including Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and *Carlos Valentin. Wednesday through Friday at 8 (in* English); Saturday and Sunday at 2 p.m. and 8 p.m. (in Spanish); $12 to $15. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday–Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $32.50–$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime," With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Written and performed by Josh Kornbluth and directed by Joshua Mostel, comedy revolves around sex, anarchy, and coming-of-age in a family of Jewish Communists. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3; $22–$28; through 4/26. **Cazala**, Broadway at 76th Street (873-6103).

REPERTORIO ESPANOL—May performances: *Innocent Eréndira and her Heartless Grandmother* ($20); *Los Jibaras* ($15); *Bótanica* ($15); *La Casa de Bernarda Alba* ($15); *Luisa Fernanda* ($20); *Cafe con Leche* ($15). These Spanish-language performances are extremely varied during the month. Call for specifics. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner, who are all musicians able to play at least five instruments. Rock-and-roll superstars make guest appearances Friday and Saturday performances. Tuesday through Friday at 8; *Saturday at 6 and 10, Sunday at 2 and 6; $31–$38.* **Variety Arts**, Third Avenue and 14th Street (239-6200).

THE RUBY SLIPPERS—Bill Solly and Neil Kennedy's play about an English boy who falls in love with Judy Garland after a series of her films; directed by Duane Mazey. Tuesday–Friday at 8; $15; through 5/15; $15. **Wings Theater**, 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who'll do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, Joanne Baum. Thursday–Saturday at 8; Saturday at 5; Sunday at 3; $24.**Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ–Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey, set on New York City's Lower East Side, about a peddler determined to win the love of the beautiful Rachel. Featured in the cast are Wendy Kaplan, Steve Routman, Rob Gomes, Robert Katims, and Ilana Levine. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30. At the **John Houseman**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for his Muse; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $30 to $35. **Orpheum Theater**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart thinking "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson, Francis Kane, Allan Katz. Tuesday–Thursday at 8; Friday, Saturday at 7 and 10:15; Sunday at 3; $25–$40. **Song of Singapore,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 7/26; $37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

A TERRIBLE BEAUTY—Tatum O'Neal stars in Kevin Breslin's play about the Irish lesbian-and-gay community's role in the St. Patrick's Day Parade controversy. With Fiona Hutchison, Michael Healy, Holt McCallany, and William Hickey. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m.; $25 to $30; through 5/16. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

THIS ONE THING I DO—Claire Braz-Valentine's play, in collaboration with Michael Griggs, is about Susan B. Anthony and Elizabeth Cady Stanton, and the saga of the suffrage movement; with a cast of ten, directed by GiGi Rivkin. Through 4/25; Wednesday–Saturday at 8; $10. (Benefit performance 4/25; $25.) **Village Theater**, 133 West 22nd Street (627-8411).

OFF OFF BROADWAY

ACTS OF DESPERATION—Annie Evans's *Ghost Stories*, about three friends on a therapeutic camping trip in a moonlit forest, and John H. Wooten's *Friends Till the End*, about the demise of three best friends on a dark back road. 4/24–27 at 7:30; 4/26 at 3:30; $10; **Theater 603**, 311 West 43rd Street (967-7711, ext.4654).

AMBROSIO—Romulus Linney's play, co-directed by Mr. Linney and James Houghton, and set in 1500 Spain, is taken from *The Monk*, by "Monk" Lewis and, like all Gothic stories, addresses the nature of evil. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; Monday (5/11) at 8 p.m.; $10; 4/24 through 5/17. **Kampo Center**, 31 Bond Street (279-4200).

BERNIE'S BAR MITZVAH—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written/directed by Howard Perloff. Sunday at 1 and 6; Tuesday through Friday at 7; Saturday at 2 and 7; $65–$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

THE BIRDS—Walter Kerr's version of Aristophanes' play, with a cast of eighteen, directed by Frans Rijnbout. 4/23, 24, 25, 27, 30, and 5/1, 2, at 8 p.m.; $8. **Black Box,** 32 Washington Place (998-5280).

BOTTOM'S DREAM—A musical, adapted by Joan Mazzonelli from Shakespeare, directed by Joseph Loschivo. Saturday and Sunday; through 5/3 at 1 and 3; $6. **Hartley House,** 413 West 46th Street (666-1716).

DRAG QUEENS ON TRIAL—Sky Gilbert's play about three girls who stand trial for being societal outcasts, and we meet them in their dressing rooms as they prepare for the courtroom; directed by Jeffrey J. Albright. 4/22, 23, 24 at 8 p.m., 4/25 at 7 and 10; $10. **Nat Horne Theater,** 440 West 42nd Street (769-7973).

DREAM ALLIANCE—Three one-act plays: Marc Lapadula's *Men Like Us*, directed by Nina Dova; David Higgins's *Partners*, directed by David Gallegly, and Michael Harstark's *The Bully*, directed by Jeff Schecter. 4/23 and 24 at 8 p.m.; 4/25 at 4 and 8; $10. At **TADA! Theater**, 120 West 28th Street (713-5555).

FARTHER WEST—John Murrell's play, set in 1880 Calgary, where the incident occurred, when only three careers were open to women—wife, teacher, prostitute. It concerns an independent woman who elects to live free of male domination; directed by Victoria Liberatori. Tuesday–Saturday at 8, Sunday at 3; $10. **Judith Anderson**, 422 West 42nd Street (924-1536).

FORTUNE AND MEN'S EYES—John Herbert's prison drama revealing lives of four young people struggling to survive man's inhumanity to man; directed by Fred Fondren. Featured in the cast are Michael Boland, Robert Ramos, Sean Deming, and Stephen Broker. Thursday–Saturday at 8; $5–$10; through 5/2. **Prometheus**, 239 East 5th Street (477-8689).

JUILLIARD REPERTORY—Tony Kushner's "epic," *Angels in America: A Gay Fantasia on National Themes*, directed by Richard Feldman. Eight actors play nineteen diverse characters exploring American politics during the Reagan years. 4/25, 26, 27 at 8; 4/26 also at 2; $10. **Juilliard**, 60 Lincoln Center Plaza (721-0965).

LAUGHING WILD—Christopher Durang's play describing the hassle two people go through just living in New York City. 4/21–25 at 8, and 4/26 at 3; $10. **Alice's Fourth Floor**, 432 West 42nd Street (315-2874).

LCD—TV—Elisa DeCarlo's comedy asks: "What happens when a tiny PBS station's pledge telethon is sabotaged by a wily cable magnate who wants the channel for himself"? directed by Alexander Marshall. Thursday–Sunday, 4/30–5/3; 5/7–10; $10. **NADA Theater**, 167 Ludlow Street (420-1466).

LIKE TO LIVE—Two one-act plays: *Like to Live*, based on *The Winter's Tale*; and *Tissue*, about a girl who must have a mastectomy; both by Louise Page, both directed by Edward Berkeley, and both featuring Meg Wynn Owen. (Remember? She was Hazel Bellamy in TV's *Upstairs, Downstairs*.) Wednesday–Monday at 8; 4/23–5/10 at 8; $12. Willow Cabin at **One Dream Theater**, 2 North Moore Street (886-1889).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all problems. Wednesday–Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $20–$26. At the **Heckscher**, Fifth Avenue at 125th Street (369-6500).

THE LOVE AFFAIRS OF AN OLD MAID—Claire Olivia Moed stars in Lucinda Rhea Zoe's play, set in Missouri at the turn of the century and centering on the sexual awakening of an anything-but-dull librarian. Thursday through Saturday at 8; through 5/2; $8. At the **WOW Cafe**, 59 East 4th Street (460-8067).

MADE TO BE BROKEN—Nathaniel Hunt's play about losing; directed by Nick Lindsay; with Timothi Graham, Nathaniel Hunt, Toby Huss. 4/23, 24, 25, 26, at 8:30; $10. **Tribeca**, 79 Leonard Street (966-9371).

MORAL AND POLITICAL LESSONS ON WYOMING—Vincent Sessa's drama in which a group of ultra-conservatives assemble to celebrate the death of theater; instead they are forced to confront its power and magic; directed by Elfin Frederick Vogel. 4/23–25 and 4/30–5/2 at 8 p.m.; 4/26 and 5/3 at 7 p.m.; $12. **Third Step Studio**, 412 West 48th Street (633-9760).

THE MOSES MASK—Mark M. Thalenberg's play, directed by Du-Yee Chang, depicts homeless people in suburban areas of the U.S. and tells of a youth who fought in the Gulf War and returned to his hometown to find a future in hard economic times. With William Lucas, Eugene Osborne Smith, Eva Lowe, Du-Yee Chang, Terrence Cranendonk. Tuesday–Friday at 8; 4/21–24; $10. Korus Players, **Washington Square Church**, 138 West 4th Street (247-0591).

MUD—Maria Fornes's tale of a country girl who yearns for education and liberation but is brought down by the men near her. Thursday—Sunday at 8; through 4/26; $10. **NADA**, 167 Ludlow Street (420-1466).

MULBERRY STREET—Nicholas Cosentini's family comedy set in Little Italy during the 1930s; directed by Al Pia. 4/23, 24, 25 at 8; 4/25 and 26 at 2; $12. **Harold Clurman Theater,** 412 West 42nd Street (695-5429).

A MURDER OF CROWS—Mac Wellman's comedy, directed by James Simpson, offers a view of dangerous weather and the decay of America the Beautiful. Tuesday–Saturday at 8, Sunday at 3; $12; 4/26–5/17. **Primary Stages**, 354 West 45th Street (333-7471).

NIGHT MUST FALL—A revival of the Emlyn Williams classic thriller about a self-centered psychopath who ingratiates himself into the affections of an aged invalid and her repressed niece; directed by Marc Raphael; with a cast of eight. Friday through Monday at 8 p.m.; 4/17, 18, 19, 20; 5/1, 2, 3, 4; $10. **Pulse Ensemble Theater**, 870 Sixth Avenue between 30th and 31st Streets (213-0231).

ON THE VERGE—Eric Overmyer's comedy, directed by Peter Basch, is about three Victorian women on a safari into a landscape of the future. Tuesday through Saturday at 8 p.m.; through 4/25; $10. **Theater Row Theater**, 424 West 42nd Street (279-4200).

PRISON LIGHT—Austin Flint's play about a man obsessed with freeing two prisoners, and about the effect that obsession has on the people around him; directed by Ron O'Connor. Friday and Saturday at 8, Sunday at 3; 4/24–5/10; $10. AboutFace Theater production, **Nat Horne**, 442 West 42nd Street (268-9638).

PROPHET JONAH—Play by Kazys Saja, about a ship of miscreants manipulated toward their doom by a captain and his crew; directed and translated by Rasa Allan Kazlas. 4/24–5/24. Performance times extremely complicated; phone for specifics; $10. **Our Lady of Vilnius**, 570 Broome Street (633-0652).

ROSEMARY FOR REMEMBRANCE—David Pittu's play about a beautiful heiress who dies of cyanide-laced champagne at an elegant London nightclub. Friday and Saturday at 10; through 4/25; $6. At the **Atlantic Theater**, 336 West 20th Street (645-8755).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation. Friday and Saturday at 8; Sunday at 7; $10; through 4/26. **Manhattan**, 120 West 28th Street (727-7722).

THE SUNSET GANG—Gene Verone, Irving Burton, Alfred Toigo, Chevi Colton, Shifra Lehrer, and Sheila Smith in a musical about couples in a Florida retirement home who find love late in life and leave their respective spouses to investigate their new feelings; book and lyrics by Warren Adler; music by Larry Brown; directed by Edward M. Bohen. Tuesday, Wednesday, Thursday, Saturday, at 8; Sunday at 2 and 7; 4/23 through 5/24; $22–$25. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

TCHAIKOVSKY—Chad Beguelin's play follows the passionate life of the nineteenth-century composer as he strives to overcome the demons that will destroy him. 4/23 through 5/10; Thursday–Sunday at 8; $10. **Playground Theater**, 230 East 9th Street (982-5127).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

TRILOGY OF FOUR—*Reunion* (having less is having more), *Point the Way, Alice* (there is always a chance for hope), and *Plagiarism* (having it all doesn't mean you may do it all); the first three by Guy Bernotas, the fourth by Charlotte Parsons. 4/22, 23, 24. 25. 26, 5/1, 2; at 8. 4/25, 26 at 2; $10. Neurotic production **Sanford Meisner**, 164 Eleventh Avenue (242-3657).

TRIPLE BILL—Three by Staci Swedeeen: *Making Her Moan, Words Like a Wall*, and *Sleep Seeker*—all seeking to present a woman's view of sex, aging, and loneliness. 4/23–25, 30, 5/2 at 8; 4/26 and 5/3 at 3; FREE. **T. Schreiber Studio**, 83 East 4th Street (420-1249).

THE WAR OF THE WORLDS—Steven Nunns's adaptation of the 1938 Orson Welles radio broadcast that frightened half the nation, which he also directed and used to indicate the potential for mass manipulation by fusing rock-and-roll and video imagery. Thursday–Saturday at 7:30, Sunday at 3; through 4/25; $8. **Mabou Mines**, 150 First Avenue, at 9th Street (886-1894).

WOMEN OF MANHATTAN—John Patrick Shanley's play about three women and the men in their lives, examining how each woman finds something new about herself; directed by Mark Kincaid. 4/24, 25; 5/1 and 2, at 8; 4/30 at 7. Cast 54 Stage at **Michael Carson Studios**, 250 West 54th Street (1/718-937-8747).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORG BASELITZ—Paintings from the 1970s; 4/25–6/12. Werner, 21 E. 67th St. (988-1623).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

ELENA CLIMENT—Detailed paintings of other people's collections of objects, of plants growing in tin cans in Mexico City backyards, and other subject matter; 4/23–5/15. Martin, 23 E.73rd St. (288-2213).

RICHARD AND HERVE DI ROSA—An installation of paintings and sculpture by both; through 4/30. French Embassy, 972 Fifth Ave. (439-1406), see "Solos," "57th Street Area."

NANCY GRAVES—New sculpture; through 4/25. Knoedler, 19 E. 70th St. (794-0587).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

WILLIAM STANLEY HASELTINE/HERBERT HASELTINE—Drawings and watercolors of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s; through 5/30. Berry-Hill, 11 E. 70th St. (744-2300).

E.G. JAMES—Bird houses made with found objects by this West Virginia folk artist; 4/23–6/6. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

FAIRFIELD PORTER—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).

JEANNE RIJ-ROUSSEAU—Cubist still lifes by this French painter (1870–1956) who first exhibited her works at the Salon des Independents in 1912; through 5/9. Friedman, 1117 Madison Ave. (794-8950).

DAVID SALLE—Recent drawings; through 4/25. Gagosian, 980 Madison Ave. (744-2313).

REEVE SCHLEY—New paintings and watercolors of beach scenes, landscapes, and still life; through 5/2. Graham Modern, 1014 Madison Ave. (535-5767).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; through 4/25. Marks, 1018 Madison Ave. (861-9455).

JONATHAN SILVER—Drawings from the past thirty years; through 4/25. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

ANDREW STEVOVICH—Paintings and woodcuts that depict figures involved in day-to-day life; through 5/2. Adelson, 25 E. 77th St. (439-6800).

DONALD SULTAN—Recent paintings of flowers, dominoes, oranges, and other emblematic images; through 4/25. Knoedler, 19 E. 70th St. (794-0550).

BARBARA TAKENAGA—Two nine-panel murals displayed facing eachother and depicting opposite imagery; through 5/9. Marymount Manhattan, 221 E. 71st St. (517-0475).

IDELLE WEBER—Large charcoal drawings of tree boughs; through 5/2. Ralph, 43 E. 78th St. (288-5222).

ADJA YUNKERS/HEDDA STERNE—Abstract paintings from the mid-1980s that incorporate string and collage/Luminous, often transparent abstract paintings that contain soft-edged geometric and chrystalline structures. Through 4/30. CDS, 76 E. 79th St. (772-9555).

57th Street Area

FREDERIC AMAT—Works on paper that use the passage of life, symbolic objects, and sex as subject matter; through 5/8. Prats, 24 W. 57th St. (315-3680).

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

ARMAN—Recent relief paintings that combine fragmented bicycles, paint brushes, and acrylic on canvas; through 5/2. Del Re, 41 E. 57th St. (688-1843).

WILLIAM BAILEY—Paintings that depict orderly still-life compositions of bowls, vases, cups, and other containers; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

DOZIER BELL—Paintings and photo-collage works that refer to the topography of Maine, where the artist lives; through 4/29. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOHN-CHARLES BLAIS—Recent paintings and drawings that combine figurative imagery and words; through 5/9. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

JONATHAN BONNER/TIMOTHY PHILBROOK—Vessels constructed from sheet copper/New furniture. Through 5/2. Joseph, 745 Fifth Ave. (751-5500).

MARTIN CHIRINO—Forged iron sculptures, lead collage drawings, and prints by a Spanish artist; through 5/2. Borgenicht, 724 Fifth Ave. (247-2111).

DON B. CHRISTENSEN—Oil paintings on small pieces of found wood; through 4/25. Drake, 50 W. 57th St. (582-5930).

CHRISTOPHER DARTON—Paintings and drawings from the past six years that depict still-life compositions; through 4/25. Forum, 745 Fifth Ave. (355-4545).

BRAD DAVIS/THOMAS LANIGAN SCHMIDT—Recent landscape paintings/Mixed media works in a series titled "The Summer Palace of Czarina Tatlina, 1969–70, A Reconstruction." Through 4/25. Solomon, 724 Fifth Ave. (757-7777).

HERVE AND RICHARD DI ROSA—Paintings and sculpture by two French New Wave artists who are brothers; through 4/25. Janis, 110 W. 57th St. (586-0110).

JANE FREILICHER—Recent landscape and still-life paintings characterized by passages of saturated color and perceptual ambiguities; through 4/25. Fischbach, 24 W. 57th St. (759-2345).

JARED FRENCH—Paintings, drawings, and sculpture by this artist (1905–88) who began his career as a Social Realist; through 5/29. Midtown Payson, 745 Fifth Ave. (758-1900).

RICHARD GERSTL/OSKAR KOKOSCHKA—Paintings, watercolors, and drawings by both, including works loaned by museums and private collections; through 5/9. St. Etienne, 24 W. 57th St. (245-6734).

JOE GOODE—Recent abstract "Tornado" paintings that suggest the storm-tossed skies of his native Oklahoma; through 5/2. Tilton, 24 W. 57th St. (247-7480).

SIDNEY GOODMAN—Recent figurative works on paper; through 5/16. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT GOODNOUGH—Recent abstract paintings; through 5/16. ACA, 41 E. 57th St. (644-8300).

ROBERT GREENE/CARLETON WATKINS—Recent paintings of small figures and animals in tranquil dreamlike landscapes/Large-scale photographs of Yosemite Valley and the Pacific coast taken between 1861 and 1874. Through 5/2. Miller, 41 E. 57th St. (980-5454).

RED GROOMS—New paintings, sculptures, constructions, and drawings that call on a variety of topics from public life, and are often made up of side-by-side juxtapositions of seemingly incongruous subjects; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; through 4/25. Babcock, 724 Fifth Ave. (767-1852).

JOHN HELIKER—Paintings of still life and domestic interiors; through 5/2. Kraushaar, 724 Fifth Ave. (307-5730).

BRYAN HUNT—Recent paintings that contain shapes relating to his sculpture; through 4/25. Blum Helman, 20 W. 57th St. (245-2888).

BILL JENSEN/MYRON STOUT—Recent ink drawings and gouache drawings from 1990–91/Landscape drawings from 1953. Through 5/9. Washburn, 41 E. 57th St. (753-0546).

JUN KANEKO—A ceramic tile wall and ceramic sculptures; through 5/16. Drutt, 724 Fifth Ave. (974-7700).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

ROBERT KIPNESS—Mezzotints and drypoints of landscapes in Lancaster County, Pennsylvania; through 4/25. Donson, 24 W. 57th St. (245-7007).

JOHN MARIN—Watercolors and oil paintings spanning his career; 4/25–5/23. Kennedy, 40 W. 57th St. (541-9600).

CHESTER DEWITT ROSE—Recent paintings of interior scenes and still-life; through 5/16. Dumonde, 20 W. 56th St. (399-1123).

EPHRAIM RUBENSTEIN—Recent landscape paintings and watercolors of scenes in Richmond, Virginia; through 4/30. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM SCOTT—Reductive paintings that depict images of jars, bowls, cups, and vases, all completed within the past two years; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

BONELL SILVERMAN—Heavily-impastoed abstract paintings that incorporate gel-saturated fabric; through 4/25. Ulysses, 41 E. 57th St. (754-4666).

PHILIP SMITH—Recent paintings that combine abstraction and cryptic imagery; 4/22–6/12. McCoy, 41 E. 57th St. (319-1996).

JORGE TACLA/MILO REICE—Landscape paintings based on the artist's memories/Painted collages on paper. Through 5/2. Haime, 41 E. 57th St. (888-3550).

ANTONI TAPIES—Prints and illustrated books from 1959–89; through 5/29. Associated American Artists, 20 W. 57th St. (399-5510).

VICKI TEAGUE-COOPER—Small-scale paintings of ancient religious and alchemic symbols displayed on bronze shelves and children's chairs; 4/23–5/23. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

JEFF WALL—Recent photographic works that utilize digital technology; through 5/16. Goodman, 24 W. 57th St. (977-7160).

MARK WETHLI—Paintings of luminous minimal interiors; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

JAMES WINN—Recent paintings of midwestern landscapes with sweeping, brooding skies; through 4/25. French, 24 W. 57th St. (247-2457).

PHILIP WOFFORD/ROBERT ARNESON—Paintings and drawings that refer to ancient Mayan culture and the color and light of the Yucatan/Ceramic self-portraits and self-portrait drawings in conte crayon. Through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

DAVID ALDERA—Figurative paintings in egg tempera on panel; through 5/2. Bace, 2 Bond St. (388-9755).

CARL ANDRE—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; through 5/14. Cooper, 149 Wooster St. (674-0766).

ARMAN—Works executed between 1962–92, from his "Accumulation Series"; through 5/2. Sonnabend, 420 W. Broadway (966-6160).

ERIC BAINBRIDGE—New large-scale sculptures covered with fur fabric; through 5/16. Ala, 560 Broadway (941-1990).

RANDE BARKE—Paintings that combine elements of Cubism and Surrealism; through 4/29. Donahue, 560 Broadway (226-1111).

CECILE GRAY BAZELON/CYNTHIA PRICE—Paintings of Central Park/Paintings and pastel drawings of Vermont scenes. Through 5/2. Perlow, 560 Broadway (941-1220).

ANDREA BELAG—Recent abstract paintings that refer to nature; through 5/16. Anderson, 63 Thompson St. (431-8547).

WILLIE BIRCH—A survey of paintings and sculpture from 1976 to 1990 that chronicle international events in African American history and the realities of everyday urban life; through 4/25. Exit Art, 578 Broadway (966-7745).

ROGER BLAKLEY/PAM LONGOBARDI—Bronze sculpture/Paintings. Through 5/2. Sermas, 19 Greene St. (431-5743).

DOUGLAS BOURGEOIS/JAMES DRAKE—Paintings of figures in surreal landscapes/A sculpture that comprises two massive welded steel fighting cocks. Through 5/16. Roger, 136 Prince St. (966-4017).

ROGER BROWN—Recent paintings on themes of the Persian Gulf War, AIDS, the demise of the family farm, and the erosion of civil liberties; through 4/28. Kind, 136 Greene St. (925-1200).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

EMILY CHENG—Recent paintings and works on paper; 4/23–5/30. Beitzel, 102 Prince St. (219-2863).

KANG CHUNG—New paintings and drawings; through 5/2. Staempfli, 415 W. Broadway (941-7100).

WILLIE COLE—Works on paper and canvas and sculptures that are assemblages of discarded materials found by the artist in his Newark, New Jersey neighborhood; through 5/15. Alexander, 59 Wooster St. (925-4338).

JOHN CURRIN—Paintings of older women; through 5/2. Rosen, 130 Prince St. (941-0203).

JOSE DE CREEFT—Watercolors of landscapes in Mallorca, Spain, Santa Barbara, Connecticut, and Long Island, painted between 1930 and 1970 by this Spanish/American sculptor and painter; through 5/7. Snyder, 588 Broadway (941-6860).

WALTER DE MARIA—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; through 5/9. Gagosian, 136 Wooster St. (228-2828).

DAVID DEUTSCH—Recent large-scale landscape paintings, one of which is motorized and rotates 180 degrees; through 5/2. Burgin, 130 Prince St. (219-8379).

MARK DION—An installation of office spaces as fictional bureaucracies; through 5/4. American Fine Arts Co., 40 Wooster St. (941-0401).

WILLIE DOHERTY—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).

BILL DREW—Large-scale abstract paintings in distemper; through 5/2. Helander, 415 W. Broadway (966-9797).

PIETER ENGELS/JOE MCGILL—Works that combine images and words, in photographs, sculpture, and objects/Works that comprise objects from the artist's daily life. Through 4/25. LedisFlam, 584 Broadway (925-2806).

KATE ERICSON AND MEL ZIEGLER—New collaborative works in which scent, paint, and earth samples are assembled in three pieces of found 19th-century domestic furniture; through 5/23. Klein, 594 Broadway (431-1980).

XAVIER ESSELINCK—Works on paper in lead and gold; through 4/29. Morrison, 59 Thompson St. (274-9059).

SUZAN ETKIN—New works; through 5/2. Kasmin, 580 Broadway (219-3219).

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

PAUL GIOVANOPOULOS—Paintings of serial images arranged on a grid; through 4/25. Meisel, 141 Prince St. (677-1340).

MIKE GLIER—Twenty-six acrylic and charcoal drawings on fiberglass and aluminum panels in a series titled "The Alphabet of Lili"; through 5/16. The Drawing Center, 35 Wooster St. (219-2166).

RENEE GREEN—Three installations that have been produced in other locations during the past year, incorporating sculpture, sound, photography, and other media; through 5/2. Hearn, 39 Wooster St. (941-7055).

GREGORY GRENON—Figurative oil paintings on glass; through 4/25. Jamison Thomas, 588 Broadway (925-1055).

MICHAEL JOAQUIN GREY—Sculpture and photographs that address the development of phenomena in natural and artificial systems; through 5/9. Gladstone, 99 Greene St. (431-3334).

CHRISTIAN GUNTHER/DOROTHEE ZIEGLER—Paintings by a husband and wife who work in Stuttgart, Germany and Volos, Greece; through 5/9. Kelly, 591 Broadway (226-1660).

HANS HAACKE/VICTOR BURGIN—New work titled "The Vision Thing"/Works based on Andre Breton's "Nadja"; 4/25–5/16. Weber, 142 Greene St. (966-6115).

SIGRID HACKENBERG—A two-channel video installation intended to serve as a meeting point for present-day consciousness and spiritual beliefs from ancient cultures; 4/24–5/2. A/C Project Room, 580 Broadway (226-7271).

DAVID HOLLOWELL—Recent paintings and works on paper; through 5/9. Davidson, 415 W. Broadway (925-5300).

MARTHA KELLER/PATSY KREBS—Red, yellow, and blue paintings in oil, wax, and graphite/Geometric paintings. Through 5/16. Rosenberg, 115 Wooster St. (431-4838).

JON KESSLER—A two-ton steel and wood music box that plays the "Star-Spangled Banner"; through 4/25. Luhring Augustine, 130 Prince St. (219-9600).

ATTILA KOVACS—Mixed-media paintings on wood titled "Relics"; through 4/30. Levy, 415 W. Broadway (941-0009).

MYRIAM LAPLANTE—Works on canvas that use colored feathers as a substitute for paint, thereby commenting on traditional "women's work" and the role of crafts in contemporary art; through 4/25. Shainman, 560 Broadway (966-3866).

ANNETTE LEMIEUX/ANNETTE MESSAGER—Recent works by both that overlap in themes of loss, identity, and self-reflection; through 5/9. Baer, 476 Broome St. (431-4774).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

INGE MAHN—An installation of plaster sculptures that form a "parade" of recognizable forms; through 5/2. Brown, 23 Watts St. (219-1060).

JONI MABE—Artist's books that are a tribute to country music legends; through 5/30. Center for Book Arts, 626 Broadway (460-9768).

SYLVIA PLIMACK MANGOLD—Images of trees in prints and related works; through 5/30. Alexander Editions, 476 Broome St. (925-2070).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

MARILYN MINTER—New paintings that examine images of pornography through a woman's eyes; through 5/9. Protetch, 560 Broadway (966-5454).

ELIZABETH MURRAY—Recent abstract paintings; through 4/29. Cooper, 155 Wooster St. (674-0766).

PETER NAGY/STEFANO ARIENTI—A series of drawings that create a continuous frieze, inspired by the life of the Egyptian architect Imhotep/Various pictures engraved into styrofoam and lit from behind. Through 5/2. Gorney, 100 Greene St. (966-4480).

DIDIER NOLET—Paintings and pastels of dreamlike landscapes based on the artist's childhood in the French countryside; 4/24–5/23. Pearl, 420 W. Broadway (966-5506).

NATAN NUCHI—Paintings that depict a single human figure suspended in darkness; through 5/15. Klarfeld Perry, 472 Broome St. (941-0303).

CARL PALAZZOLO—Paintings combining abstract and identifiable forms; through 5/23. Lennon, Weinberg, 580 Broadway (941-0012).

ELLEN PHELAN—Paintings of dolls in various psychological situations; through 5/2. Toll, 146 Greene St. (431-1788).

GIANNA PIZZI—Paintings on layered paper that incorporate elements of collage, such as items purchased from flea markets in Rome; through 4/30. Ergane, 469 W. Broadway (228-9600).

KEN PRICE—New ceramic cups, plates, and bowls that depict images of contemporary Los Angeles, executed in a Mexican Folk pottery style; through 4/25. Cowles, 420 W. Broadway (925-3500).

JOSEPH RAFFAEL—New paintings and watercolors that pay homage to the artist's love of nature and to the light and color of the South of France, where he lives; through 4/29. Hoffman, 429 W. Broadway (966-6676).

ARCHIE RAND—Paintings from 1970 to the present, beginning with his letter paintings; 4/23–5/23. Lee, 588 Broadway (966-2676).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).

CRAIG ROPER—Works that comprise layers of photographs, carpet felt, tar paper, and other industrial materials tied together with twine and wire; through 4/29. Cutler, 164 Mercer St. (219-1577).

JORGE SALAZAR—New paintings; 4/23–5/23. Katzen, 475 Broome St. (966-4469).

RICHARD SERRA—Recent large-scale drawings inspired by the artist's journey down the Nile; through 4/25. Pace, 142 Greene St. (421-3292).

CAMERON SHAW—Recent sculpture; through 5/2. Gibson, 568 Broadway (925-1192).

CHARLES SIMMONS—Recent sculpture; through 4/25. Castelli, 420 W. Broadway (431-5160).

CARY SMITH/LILLIAN BALL—Recent paintings; through 4/25/Sculptures cast from domestic objects; through 5/2. Rubin Spangle, 395 W. Broadway (226-2161).

RAY SMITH—Recent paintings and sculpture; through 4/25. Sperone Westwater, 142 Greene St. (431-3685).

KEITH SONNIER—Prints, drawings, and multiples from 1990–1992, at Castelli, 578 Broadway (431-6279), through 4/25; sculpture from 1989-92, at Castelli, 420 W. Broadway (431-5160), through 4/25; new works, at 65 Thompson, 65 Thompson St. (219-2219), through 5/2.

WILLIAM STEIGER/MICHAEL CONLEY—Multi-paneled paintings of machine parts/New sculpture. Through 5/16. Condeso/Lawler, 76 Greene St. (219-1283).

JUDITH STREETER—Recent paintings; 4/25–5/23. Haller, 415 W. Broadway (219-2500).

COLIN THOMSON—Recent works on paper; 4/23–5/23. Lieberman & Saul, 155 Spring St. (431-0747).

JOHN VIRTUE—Large multi-paneled black-and-white renderings of landscape based on the artist's walks through the rural countryside surrounding his home in Devonshire, England; 4/25–5/30. Louver, 130 Prince St. (925-9205).

GRACE BAKST WAPNER—Recent sculpture in bronze and porcelain; 4/24–5/19. Steinbaum, 132 Greene St. (431-4224).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

PETER WHITNEY—Sculptures of spiders and their webs constructed from chair parts, bowling balls, lamp parts, and kitchen utensils; through 5/16. Yi, 249 Centre St. (334-5189).

WILLIAM WILKINS/ARNO OEHRI—Paintings on constructions of wood, steel, and concrete/Recent paintings. Through 4/29. Foster Goldstrom, 560 Broadway (941-9175).

SUSAN WOLDMAN—Life-size mixed-media figures; through 5/14. C & A, 96 Spring St. (431-8664).

MARTIN ZIMMERMAN—A work titled "Catalogue Available" that invites viewer participation; through 5/2. Arena, 128 Wooster St. (226-1420).

Other

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Tue.–Sat. 10–5, Sun. 10–7.

PIERRE FOLLIET—Watercolors painted between 1985–1992, of cityscapes in New York and Paris and landscapes in northern New Jersey and the South of France; through 5/13. La Maison Francaise, 16 Washington Mews (998-8750), Mon.–Fri. 10–6.

JERRY KEARNS—Paintings and lithographs from 1983–1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960-8732).

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; through 5/29, and 6/8–30, at the City University Graduate Center Mall, 33 W. 42nd St. (642-2634), and works by 12 of his friends, through 4/30, at the Mina Rees Library at the City University Graduate Center (same address and phone).

RUTH AIZUSS MIGDAL—Sculptures that construct and deconstruct parts of the female figure, made with separately cast bronze components that are welded together; through 5/9. Lust, 61 Sullivan St. (941-9220).

ILONA RUEGG—Paintings and works on paper by a Swiss artist; through 5/10. Swiss Institute, 35 W. 67th St. (496-1759).

ROSA VALADO—Sculpture and installations; through 5/10. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). "Five Latin American Artists," with works by Cardenas, Gironella, Morales, Segui, Toledo; through 5/23.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Beuys, Broodthaers, Duchamp, Manzoni; through 5/16.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Consumed," with works by Karrenberg, Neidich, Tiravanija; through 5/10.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "The Wall Project," with works by 76 artists to benefit the Sculpture Center's "Artists in the Schools" program; through 4/25.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings by American artists who worked in France between 1875 and 1925, including Beckwith, Butler, Cassatt, Metcalf, Twachtman, others; through 6/27.

URDANG—23 E. 74th St. (288-7004). A celebration of Bertha Urdang's eightieth birthday with works by gallery artists; through 4/25.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; through 5/30.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Desmazieres, Meckseper, Redon, Tissot, others; through 5/16.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Jaar, Kounellis, Nauman, Solano, Tapies; through 5/16.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

SoHo and TriBeCa

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "Cognitive Abstraction," with works by Costan, Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

BITTER-LARKIN—597 Broadway (219-0150). An exhibition to benefit Friends Seminary, with works by Avery, Copley, Kahn, Neel, Mason, Neel, Pozzi, Stella, Sultan, others; 4/23–30.

BRIET—558 Broadway (334-0433). "An Exhibition for Satyajit Ray," with works by Barrat, Brandl, Dickson, Folon, Lam, Pierson, Ray, Riopelle, Tobey, others; through 5/16.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GOOD—532 Broadway (941-8066). "The Open Work," with works by Armajani, Fahlstrom, Gorchov, Hyde, Johns, Zapkus; through 5/2.

GRANARY BOOK—568 Broadway (226-5462). Books by fifty contemporary book artists; through 5/9.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; through 5/2.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

STAIB—8 Greene St. (941-5977). "Then and Now," an exhibition celebrating the 28th anniversary of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, with works by artists who have exhibited at the that museum, including Bleckner, Grosvenor, Piper, von Rydingsvard, Wilmarth, Winsor, others; 4/23–5/30.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

THORP—103 Prince St. (431-6880). "Paint," with paintings by Barcelo, Chia, Humphrey, Mitchell, Olitski, Resnick, Snyder, others; through 5/9.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056). "Sexual Harassment: A Dialogue," with works by Bard, Carvalho, Edelson, Granet, Grossman, Semmel, Spero, Stevens, others; through 4/27.

VAN ECK—420 W. Broadway (219-0717). Paintings and sculpture that explore fear and desire, by Bainbridge, Cemin, Goldberg, Levine, Rae, Sisto, Weiner; 4/24–5/23.

Other

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREY GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780). Painted photographs and knitted wall installations by Elaine Reichek, murals by Lily van der Stokker, window installation by Arne Svenson; through 5/16.

HOSTOS COMMUNITY COLLEGE—500 Grand Concourse, at 149th St., Bronx (518-6500), Mon.–Fri. 10–7. "Dominicaras, Dominicosas," an exhibit documenting and celebrating the Dominican migration, with works by Garcia-Vazquez, Gonzalez-Sanchez, Morales, Perez, Powell; through 5/29.

ILLUSTRATION—330 E. 11th St. (979-1014). Prints and drawings in black and white, by Beck, Bryan, Drescher, Ortega, Russo, Sala, others; through 5/17.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suarez; through 5/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn, N.Y. (718-875-4031). "The Enduring Thread: El Hilo Perpetuo," with works by Briseno, Estrada, De la Vega-Pujol; through 5/23.

THE GALLERY THREE ZERO—30 Bond St. (505-9668). "Apocalypse and Resurrection," a benefit for the American Foundation for AIDS Research (AmFAR), with works by Andoe, Anthony, Bell, Bowling, Deutsch, Fishman, Fried, Golub, Heeks, Kahn, Silver, Walkingstick, others; 4/23–5/2.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.–Sun. 12–6. "Performance (behind the curtain)," with photographs by Altamura, Boadwee, Cray, Donegan, Verbioff, Zulueta; "White Room Exhibitions: Bill Doherty, Gary Petersen, Bill Smart"; 4/24–5/17.

X.I.L.—54 E. 1st St. (475-5831), Fri. and Sat. 1–6. "My Fetish & You," an exhibition of stenciled images on the subjects of fetishes and eroticism, with works by ArtFux, Augustine, Cockrill, English, Goodwill, Volpe, others; through 5/2.

PHOTOGRAPHY

GWEN AKIN AND ALLAN LUDWIG—Recent collaborative photographs that suggest a world of twilight, solitude, and silence. Through 5/20. Auchincloss, 558 Broadway (966-7753).

SALLY APFELBAUM—Large-scale color photographic murals with superimposed views of sites in Giverny, New England, and Paris; 4/23–5/23. Lieberman & Saul, 155 Spring St. (431-0747) and Klagsbrun, 51 Greene St. (925-5157).

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

BRUCE CRATSLEY—Black-and-white portraits, street scenes, figure studies, and still lifes; through 5/9. Goldberg, 52 E. 76th St. (288-1276).

LOUISE DAHL-WOLFE—A selection of photographs from 1935–1960, including portraits, fashion, and nudes; through 5/2. Staley-Wise, 560 Broadway (966-6223).

BARBARA ESS—New photographs; through 4/25. Marcus, 578 Broadway (226-3200).

ROBERT HEINECKEN/GARRY WINOGRAND—Recent photographs that are collages of imagery from popular culture/Photographs from the 1950s and early 1960s. Through 5/2. Pace/MacGill, 32 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. 4/24–6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939–89." Through 6/1: "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/25.

BRAD IVERSON—Photographs that depict the effects of urban renewal on Detroit and its people; through 5/8. Camera Club of New York, 853 Broadway (260-7077).

BILL JONES—Photographs made with found light sources and multiple free-standing lenses; through 5/16. Lipton, 67 Prince St. (925-7140).

JILL KREMENTZ—Photographs of children with physical handicaps from her new book, *How It Feels to Live With a Physical Disability*; through 5/2. YWCA, 610

Lexington Ave. (735-9736), Mon.–Fri. 11–7, Sat. and Sun. 11–3.

HELEN LEVITT/YOSHIKO ITO—Black-and-white and color photographs taken over the past fifty years, with an emphasis on humor/Sequential contact prints of cloud patterns, animal close-ups, and self-portraits. Through 5/16. Miller, 138 Spring St. (226-1220).

LOWINSKY—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900–30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

MERCANTILE LIBRARY OF NEW YORK—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whitman from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Willams, others; through 5/29.

JOHN PFAHL—Recent color photographs of waterfalls, including Niagara Falls, Frank Lloyd Wright's Fallingwater, and the falls of Yellowstone; through 5/9. Borden, 560 Broadway (431-0166).

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

PAMELA SCHEINMAN—Photographs of cemetery art in Mexico; through 5/2. Grass Roots, 560 Broadway (431-0144).

BASTIENNE SCHMIDT/WILLIAM GREINER—Photographs that document poverty and death in Colombia/Color photographs of funeral wreaths in a New Orleans cemetery. Through 4/25. Opsis, 561 Broadway (966-8881), Sat. only.

CINDY SHERMAN—New photographs; through 5/9. Metro Pictures, 150 Greene St. (925-8335).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

GEORGE TICE—Recent photographs of landscapes in Yorkshire, England; through 5/23. Witkin, 415 W. Broadway (925-5510).

NICK WAPLINGTON—Photographs of the designer Isaac Mizrahi at work; through 5/2. Danziger, 415 W. Broadway (226-0056).

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 4/26: "Arman 1955–1991: A Retrospective." Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 5/5: "Allegories of Modernism: Contemporary Drawing." Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 5/3: "167th Annual Exhibition."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." 4/25–8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. 4/26–6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/22 at 10 a.m.: "Korean Works of Art." On view from 4/18. 4/22 at 11:15 a.m.: "Japanese Modern Prints, Paintings, and Ceramics." On view from 4/18. 4/22 at at 2: "Japanese Works of Art." On view from 4/18. 4/24 at 10 a.m.: "Fine English Furniture." On view from 4/18. 4/24 at 2: "John James Audubon, *The Birds of America*, and Other Important Books by Audubon, Mark Catesby, and John Gould." On view from 4/18. 4/27 at 10 a.m. and 2: "Fine Watches and Clocks." On view from 4/25. 4/28 at 10 a.m. and 2: "Important Silver and Objects of Vertu." On view from 4/25.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/24 at 10 a.m. and 2: "Silver." On view from 4/18.

DOYLE—175 E. 87th St. (427-2730). 4/22 at 10 a.m.: "Americana." On view from 4/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/22 at 10:15 a.m. and 2: "Arcade Furniture and Decorations." On view from 4/15. 4/24 and 4/25 at 2: "English Furniture and Porcelain." On view from 4/18. 4/27 at 10:15 a.m. and 2: "Fine English & Continental Silver." On view from 4/22.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 22

BEAUX ARTS TRIO—Pianist Menahem Pressler, violinist Isidore Cohen, cellist Peter Wiley; with violist Lawrence Dutton. All-Mozart program: Trio in B-flat, K. 502; Trio in D Minor, K. 442; Piano Quartet in E-flat, K. 493. Alice Tully Hall at 8. $22.

AUGUST BOEHM, pianist. Bach/Busoni's *Chaconne;* Liszt's *Funerailles; Sonetto del Petrarca,* No. 104; Chopin's Scherzo No. 4; Schumann's *Arabesque;* a Gershwin work. Weill Recital Hall at 8. $20.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—Premieres of works by Katheryn Alexander, James Boros, James Mobberly, Steven Roens, Sandra Sprecher. Merkin Concert Hall at 8. $10.

JUILLIARD STUDENT CONDUCTORS—Alice Tully Hall at 1. Free.

CONTEMPORARY ENSEMBLE, Claire Heldrich conductor. Works by Susan Botti, David Noon, J. Vincent Egea, Peter Maxwell Davies. John C. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

Thursday, April 23

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; with baritone Siegmund Nimsgern. Webern's *Im Sommerwind;* Schumann's Symphony No. 4 in D Minor, Op. 120; Varese's *Ecuatorial;* Ravel's *La Valse.* Carnegie Hall at 8. $13–$37.

NEW YORK PHILHARMONIC, Kurt Masur conductor; with baritone Hakan Hagegard. Mahler's *Songs of the Wayfarer;* Symphony No. 1. Avery Fisher Hall at 8. $10–$50.

ELAINE COMPARONE, harpsichordist; with the Queen's Chamber Band. All-Johann Christian Bach program: harpsichord concertos; Sonata No. 6 in C Minor for Harpsichord; others. Weill Recital Hall at 8. $12, $15.

AKIRA EGUCHI, pianist (N.Y. debut). Beethoven's Sonata No. 30 in E, Op. 109; Chopin's Sonata No. 2 in B-flat Minor, Op. 35; Ravel's *Gaspard de la Nuit;* Liszt's *Consolation* No. 3; *Hungarian Rhapsody* No. 6. Alice Tully Hall at 8. $10, $12.

MANNES COLLEGE ORCHESTRA, Michael Charry conductor; featuring soprano Karen Lubeck. Beethoven's Symphony No. 4; Strauss's *Till Eulenspiegel's Merry Pranks;* Milhaud's *Chansons de Ronsard.* Symphony Space at 6:30. Free.

COLUMBIA UNIVERSITY ORCHESTRA—Mendelssohn's *Heberdien Overture;* others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $5.

"DAVID NOON'S 10th ANNIVERSARY CONCERT"—Featuring the New Renaissance Chamber Artists, Glen Cortese conductor. Works by David Noon. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ELIZA GARTH, pianist/**CYRUS STEVENS,** violinist. Knussen's *Autumnal;* Stravinsky's *Duo Concertant;* Jeffrey Mumford's *The Focus of Blue Light;* premieres of works by Harold Meltzer, Phanos Dymiotis. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

HARMONIE ENSEMBLE, Steven Richman conductor. Historical arrangements of Rossini's *William Tell;* Mozart's *Semiramide; The Abduction from the Seraglio;* Beethoven's *Fidelio.* St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Pianist Anne-Marie McDermott, cellist Jian Wang, violinist Carmit Zori. Bach's *English Suite* No. 3 in G Minor for Piano; Strauss's Sonata for Cello and Piano; Brahms's Piano Trio in B. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 24

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; with soprano Lila Deis, mezzo-soprano Deidra Palmour, tenor Gregory Cross, baritone Kevin Deas. N.Y. premiere of James DeMars's *Tito's Say;* Mozart's *Solemn Vespers;* Haydn's *Lord Nelson Mass.* Carnegie Hall at 8. $13–$40.

NEW YORK PHILHARMONIC—See 4/23.

BEAUX ARTS TRIO—Pianist Menahem Pressler, violinist Isidore Cohen, cellist Peter Wiley; with violist Lawrence Dutton. Haydn's Piano Trio in E; Schumann's Piano Quartet in E-flat; Schubert's Trio in E-flat. Metropolitan Museum at 8. $25.

"A HOST OF OTHERS"—Electronic guitar quartet; with violinist Thomas Halpin. Weill Recital Hall at 8. $10.

JUILLIARD SYMPHONY, Otto-Werner Mueller conductor. Elgar's Concerto in B Minor for Violin and Orchestra, Op. 61; Mendelssohn's Symphony No. 4 in A, Op. 90, "Italian"; Glinka's Overture to *Russlan and Ludmilla.* Alice Tully Hall at 8. Free; tickets required.

ABBEY LINCOLN, jazz vocalist; with pianist Rodney Kendrick, others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $16.

CUNY BAROQUE ENSEMBLE, Raymond Erickson conductor-harpsichordist; with harpsichordists Linda Kobler, George Stauffer, Jocelyn Stewart. Bach's Concertos for One, Two, Three, and Four Harpsichords; Brandenburg Concerto. St. Paul's Chapel, Broadway and 116th St. (854-1540), at 8. $12.

AINHOA ARTETA, soprano. Works by Monteverdi, Rossini, Bellini, Liszt, Faure, Bizet, Ravel. The Spanish Institute, Park Ave. and 68th St. (628-0420), at 8. $10.

DMITRY RACHMANOV, pianist. Works by Scriabin. Roerich Museum, 107th St. between Broadway and RSD (864-7752), at 8. Free.

MANHATTAN CHAMBER SINFONIA, Glen Cortese conductor. Beethoven's Triple Concerto; Prokofiev's *Classical Symphony;* Gilbert's Prelude to Yeats's *The Shadowy Waters.* Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. Ferdinando Carulli's Six Duos for Flute and Guitar; Three Solos for Guitar. Bruno Walter Auditorium, 40 Lincoln Center (870-1630), at 3. Free.

DONALD FOX, pianist/**OLIVER LAKE,** saxophonist. Collaborative pieces involving real-time constructions using tone rows and chord sets. Roulette, Broadway and White St. (219-8242), at 9. $7.

Saturday, April 25

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; with violinist Itzhak Perlman. Haydn's Symphony No. 12 in E; Stravinsky's Violin Concerto in D; Herbert Willi's Concerto for Orchestra (N.Y. premiere); Beethoven's Symphony No. 5 in C Minor, Op. 67. Carnegie Hall at 8. $28–$38.

NEW YORK PHILHARMONIC—See 4/23.

KRONOS QUARTET—Hindemith's Overture to *The Flying Dutchman;* Franghis Ali-Zadeh's *Diology;* Bob Ostertag's *All the Rage.* Also, works by Part, H.M. Gorecki, Terry Riley. Alice Tully Hall at 8. $23.

BARBARA HESS, mezzo-soprano; with pianist Carl Blake. Schumann's *Liederkreis,* Op. 39; Alban Berg's *Sieben Fruhe Lieder.* Also, songs by Schubert, Brahms, Hugo Wolf. Weill Recital Hall at 8:30. $12.

JEE-YOUNG CHOI, pianist. Weill Recital Hall at 5:30. $13.

RON LEVY, pianist. Works by Messiaen, Schubert. Weill Recital Hall at 2. $10, $15.

BALTAZAR BENITEZ, guitarist. Works by Scarlatti, Piazzolla, Albeniz, Granados, de Falla. Merkin Concert Hall at 8:30. $15.

BEAUX ARTS TRIO—See 4/24.

"UNITED IN GROUP HARMONY ASSOCIATION 'HALL OF FAME' NIGHT"—Featuring The Spaniels, The Five Keys, The Flamingos, The Ink Spots, The Moonglows, others in a tribute to rock and roll pioneers from the late forties to the early sixties. Symphony Space at 7. $25, $50.

"DOWN HOME BLUES"—Featuring B.B. King, Bobby "Blue" Bland, Ruth Brown. Apollo Theatre, 125th St. between Seventh and Eighth Aves. (864-0372), at 7, 11. $25–$35.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; with violinist Gil Shaham. Copland's *Appalachian Spring;* Barber's Violin Concerto, Op. 14; Webern's *Langsamer Satz;* Beethoven's Symphony No. 4 in B-flat, Op. 60. 92nd St. Y at 8. $25, $30.

"OPERA WITHOUT SINGERS"—Featuring flutist Andrew Bolotowsky, violinist Gabriela Klassen. Works by Mozart, Verdi, Donizetti, Rossini, Paisiello/Drouet, "Fats" Walker, Gershwin. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. Free.

POMERIUM MUSICES AND ARTEK ENSEMBLE—Bach's Brandenburg Concerto No. 6; Cantata 198, "Trauer-Ode"; selected motets; selections from Schutz's *Geistliche Chor-Musik.* St. Paul's Chapel, Broadway and 116th St. (854-1540), at 8. $12.

GREENWICH VILLAGE FOLK FESTIVAL—Featuring Richard Shindell, Rod MacDonald, Richard Meyer, Michael Jerling. Washington Square Church, 135 W. 4th St. (777-2528), at 7:30. $12.

MYRA MELFORD, pianist-composer; with bassist Lindsey Horner, drummer Reggie Nicholson. Solo and ensemble jazz works. Roulette, Broadway and White St. (219-8242), at 9. $7.

"GOT MY MOJO WORKIN'"—Featuring singer-guitarists Albert King, John Hammond, guitarist Robert Jr. Lockwood. Blues. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4129), at 8. $10–$24.

Sunday, April 26

JAMES McKISSIC, pianist. Scriabin's Etude No. 1 in C-sharp Minor; Beethoven's Sonata No. 2 in D Minor; Debussy's *Suite Bergamasque;* Chopin's *Berceuse;* Polonaise in A-flat, Op. 53. Carnegie Hall at 2. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Oliver Knussen conductor. Britten's Sinfonietta for Winds and Strings, Op. 1; Mozart's Divertimento No. 1 for Oboe, Clarinet, and Bassoon in B-flat, K. 439b; Knussen's *Songs Without Words* (premiere); Berio's *Ricorrenze;* Debussy's String Quartet in G Minor, Op. 10. Alice Tully Hall at 5. $24.

VIRGINIA UNION UNIVERSITY CHOIR, Marvin Curtis conductor. Works by John Rutter, Gilbert Martin, Mozart, Durufle, Roland Carter, Betty Jackson King, Hall Johnson, Robert Mayes, Glenn Jones, Marvin Curtis. Alice Tully Hall at 8:30. $20–$30.

NORTH CAROLINA YOUTH CHORALE, Rodney Eichenberger conductor; with the Ashbrook High School Chorus. Works by Pierre Certon, Thomas Morley, Orazio Vecchi, Schubert, Alojz Srebotnjak, Brazeal Dennard, others. Avery Fisher Hall at 3. $12–$20.

"BRAZILIAN SERENADE"—Featuring pianists Miguel Kertsman, Elana Braslavsky, flutist Beatriz Castro, cellist Ted Mook, guitarist Eric Davis, violinist Marshall Coid. Works by Villa-Lobos, Miguel Kertsman, Marlos Nobre, others. Weill Recital Hall at 8:30. $15.

CHRISTINA KISS, pianist. Liszt's *Fleur Melodiques des Alps; Valse Oubliee;* Ballade No. 2, others. Weill Recital Hall at 2. $14, $20.

ANGELICA LOZADA, soprano. Works by Rossini, Poulenc, Massenet, Liszt, Pouce, Tata Nacha. Merkin Concert Hall at 7. $13.

NEW YORK CHAMBER SYMPHONY—See 4/25. Today at 3.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. At 3: works by Webern, Hindemith, P. Goldstein, O. Loening, Faure; at 7:30: works by Jancek, E. Carter, S. Walden, Messiaen, Shostakovich. Miller Theatre, Broadway and 116th St. (855-7799). $12; includes both concerts.

OPERA INDEX BENFIT CONCERT—Former winners of the annual Opera Index competition perform selections from operas in a benefit for the Arthur W. Cohen Scholarship Fund. Ritz Carlton Hotel, 59th St. between Sixth and Seventh Aves. (757-1900), at 6. $65 includes post-concert dinner.

VAN MORRISON—Rock. The Paramount at 8. Sold out.

NANCY IVES, cellist/**FRANK DAYKIN,** pianist. Works by Saint-Saens, Faure, Debussy, Poulenc. Roerich Museum, 107th St. between Broadway and RSD (864-7752), at 5. Free.

CHOIR OF CORPUS CHRISTI CHURCH—Works by Bach, Buxtehude, Schutz. Corpus Christi Church, 121st St. between Broadway and Amsterdam Ave. (666-0675), at 3. $12.

THE MUSIC PROJECT—Works by Francaix, Dohnanyi, Rossini, Brahms. New York Society for Ethical Culture, Central Park West and 64th St. (222-9190), at 5:30. $10.

"MOOD INDIGO"—At 2: Duke Ellington/Paul Robeson Song Festival. Featuring pianist-composer Frank Owens, singers Max Bertrand, Yvonne Hatchett, others. Works by Noel da Costa; settings for voice and piano of works by poets Gwendolyn Brooks and Langston Hughes. At 6: The Duke Ellington Birthday Celebration continues, featuring bassist-composer Lisle Atkinson, others. Original and contemporary jazz works. Harlem School of the Arts, St. Nicholas Ave. and 141st St. (926-4100). $10.

GUGUPLEX—The ensemble performs works of Steve Browman, Skip Brunner, Josc Halac, Andre Hosza, Jason Stanieck. Roulette, Broadway and White St. (219-8242), at 9. $7.

JEAN RITCHIE, singer-storyteller-musician. Folk. Elisabeth Irwin High School Auditorium, 40 Charlton St. (718-956-8807), at 3. $12.

"GUILTY PLEASURES AND CONFESSIONS"—Featuring soprano Cyndia Sieden, baritone William Sharp, pianist Steven Blier. Songs by Conrad Susa, Brahms, Schubert, Christopher Berg, Johann Strauss, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

GREENWICH VILLAGE ORCHESTRA—With soloist Dorothy Lawson. Walton's Concerto for Cello and Orchestra; Rimsky-Korsakov's Symphonic Suite, Op. 35. Washington Irving High School, Irving Place between 16th and 17th Sts. (969-0197), at 3. $8.

MUSICA VIVA CHORUS AND ORCHESTRA—Works by Raoul Pleskow, Louis Vierne, Mozart, Bach. All Souls Church, Lexington Ave. and 80th St. (794-3646), at 7. $12.50.

RED RICHARDS QUARTET—Works by Ellington, Billy Strayhorn. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7:30. $10.

BARGEMUSIC—See 4/23. Today at 4. $18.

"WORLDBEAT: JAZZ"—Featuring percussionist Tito Puente, pianist-composer Abdullah Ibrahim, guitarist Charlie Byrd. BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100), at 3. $10–$24.

GUARNERI STRING QUARTET—Mozart's Quartet in C, K. 465; Beethoven's Trio No. 2 for Violin, Viola, and Cello in D, Op. 9; Mendelssohn's Quartet No. 1 in D, Op. 44. Walt Whitman Hall, Brooklyn College, one block from the intersection of Flatbush and Nostrand Aves. (718-434-1900), at 2. $17–$24.

Monday, April 27

COLLEGIATE CHORALE, Robert Bass conductor; with baritone Kevin McMillan, soprano Heidi Skok. Faure's *Requiem;* Bloch's *Sacred Service.* Carnegie Hall at 8. $15–$55.

"FRANCIS HORNE'S 70th BIRTHDAY CELEBRATION"—The American Brass Quintet, pianist Dennis Russell Davies, violinist Romuald Tecco, flutist Paul Dunkel, tenor Paul Sperry, others perform works by the composer. Weill Recital Hall at 8. $10–$25.

PAUL SUNG-IL KIM, pianist. All-Liszt program: Sonata in B Minor; *Rhapsody Espagnol; Les Jeux d'Eux; Harmonies du Soir.* Alice Tully Hall at 8. $10, $20.

"GUILTY PLEASURES AND CONFESSIONS"—Featuring soprano Cyndia Sieden, baritone William Sharp, pianist Steven Blier. Songs by Brahms, Ives, Berlin, Chopin, others. Walter Reade Theater at 7:30. $15.

EDWARD ALDWELL, pianist. All-Bach program: *The Art of the Fugue,* Nos. I-XI; French Suite No. 4 in E-flat; No. 5 in G. Merkin Concert Hall at 8. $12.

VAN MORRISON—The Paramount at 8. Sold out.

"CHAOTIC REALMS"—Featuring violinist-composer Laura Seaton; with the Soldier String Quartet, others. Works by Seaton, Part, Kevin Jones. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

Tuesday, April 28

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG,** pianist. Mozart's Sonata for Violin and Piano in E-flat, K. 302; Beethoven's Sonata No. 9, "Kreutzer"; Schumann's *Three Romances,* Op. 94; *Marchenbilder* for Viola, Op. 113; *Phantasiestucke,* Op. 73; Toru Takemitsu's *Hika.* Carnegie Hall at 8. $10–$40.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 4/26.

BERENICE LIPSON-GRUZEN, pianist. Beethoven's Sonata No. 14 in C, Op. 27. Also, works by Schubert, Chopin, Debussy, Weiner. Weill Recital Hall at 8. $15.

BORROMEO STRING QUARTET—Haydn's Quartet No. 2 in D Minor; Kirchner's Quartet No. 1; Schubert's Quartet in D Minor. 92nd St. Y at 8. $5–$11.

"A CONCERT OF MODERN MUSIC ORIGINALS"—Featuring baritone Thomas Buckner, guitarist-synthesizer player Steven Cole. Works by Eve Beglarian, Buckner, Cole, David Irving, others. Christ and St. Stephen's Episcopal Church, 69th St. between Broadway and Columbus Ave. (580-0007), at 8. $7.

OPERA

Amato Opera

AMATO OPERA THEATRE—4/25–5/24. Tickets: $15. 4/25 at 7:30, 4/26 at 2:30: Mozart's *The Magic Flute.* Bowery and Second St. (228-8200).

Other

"CARMEN'S COMMUNITY"—Playwright-director Fred Newman's avant-garde production of Bizet's *Carmen,* set to a hip-hop text. Castillo Theater, Greenwich St. between Spring and Canal Sts. (941-1234). 4/25 at 8, 4/26 at 3. $20.

YEN LAN-CHING—The singer performs in *The Waterside Pavilion.* Taipei Theater, McGraw Hill Building, 1221 Ave. of the Americas (373-1850). 4/23–4/25 at 7:30, 4/26 at 2. $8.

VILLAGE LIGHT OPERA GROUP—Emmerich Kalman's *Countess Maritza.* Haft Auditorium, Fashion Institute of Technology, 27th St. between Eighth and Ninth Aves. (279-4200). 4/25 at 8, 4/26 at 2. $10–$22.

DANCE

New York City Ballet

NEW YORK STATE THEATER—4/22–6/28. Tickets: $8–$58. 4/22–4/24 at 8; 4/25 at 2, 8; 4/26 at 1, 7; 4/28 at 8: Peter Martins's *The Sleeping Beauty.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/20–6/20. Tickets: $16–$65. 4/22 at 2, 8: *Peter and the Wolf; Symphonic Variations; Theme and Variations.* 4/23, 4/24 at 8; 4/25 at 2, 8; 4/27, 4/28 at 8: *Giselle.*

New York Theatre Ballet

FLORENCE GOULD HALL—Through 4/26. Tickets: $17.50–$20. 4/23, 4/24 at 3:30: Donald Mahler's *Cinderella.* 4/24, 4/25, 4/26 at 8: *Cinderella;* Anthony Tudor's *Judgement of Paris; Fandango; Little Improvisations.* 4/25, 4/26 at 1: *Cinderella.* 55 E. 59th St. (355-6160).

Jazz Tap Ensemble

JOYCE THEATER—Through 4/26. Tickets: $23. 4/22–4/24 at 8, 4/25 at 2, 8; 4/26 at 2, 7:30: *Caravan; Autumn Leaves; Solo; Doxie; Monk Pieces.*

Lines Contemporary Ballet

JOYCE THEATER—4/28–5/3. Tickets: $20. 4/28 at 8: Alonzo King's *Gurdjieff Piano Music* (premiere); *Cante* (N.Y. premiere); *Without Wax* (N.Y. premiere).

Dance Theatre of Harlem

BROOKLYN ACADEMY OF MUSIC—4/28–5/10. Tickets: $15–$30. 4/28 at 8: *The Four Temperaments; Dialogues; Ginastera.* 30 Lafayette Ave., Brooklyn (212-307-4100).

Other

CHEN AND DANCERS—Chen's *The Rise of the Phoenix;* Ruby Shang's *Untold Lives.* La Mama, 74A E. 4th St. (349-0126). 4/23–4/25 at 7:30; 4/26 at 3. $12.

"FRESH TRACKS"—Works by Christopher Caines, Elena Lentini, Fausto Matias, David Parker, Chivas Sandage, Nancy Zendora. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/28 at 8. $12.

KATERINA PAVLAKI—The choreographer-dancer performs with Greek and American dancers in a benefit for the construction of the "Monument to the Woman Culture of Ancient Crete," a public sculpture designed for Crete by the sculptor Hera. Movement Research, Varick St. between King and Charlton Sts. (924-4518). 4/28 at 8. $100.

PERFORMANCE

THE KITCHEN—512 W. 19th St. (255-5793). 4/23–4/26 at 8:30: Karen Finley's *The Lamb of God.* $15.

LA MAMA—74A E. 4th St. (956-6047). 4/23–4/25 at 10: Jacque Lynn Colton's *Hibiscus.* $12.

P.S. 122—150 First Ave. (477-5288). 4/23–4/26 at 9: Sara Pearson/Patrick Widrig and Company in *A History of Silence.* $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE BRIDGE CAFE—279 Water St., at Dover St. (227-3344). Casual. Contemporary American. Spcls: herb breaded calamari with spicy tomato mayonnaise, sauteed soft-shell crabs with a scallion butter, rosemary skewered lamb with couscous and zucchini. Res. sug. L Mon.–Fri. 11:45–5. Prix fixe Br Sun. 11:45–5. D Sun.–Mon. 5–10, Tue.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. *Br Sun. noon–9. Jazz nightly.* **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PATRIC—150 Varick St., at Vandam St. (691-5550). Casual. American. Spcls: sweetbreads with mashed potato and caramelized endive, pot au feu of red snapper with a saffron olive oil broth, ginger lacquered duck with a wheatberry salad and cured orange. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sun. noon–4. D daily 5–12:30 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. **(M-E)** **AE, CB, DC, MC, V.**

BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4:30. D daily 4:30–11. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, sandwiches, burgers. Res. sug. Open for B, L and D Mon.–Sat. 7:30 a.m.–11, Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. **(I–M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The Lower Second Avenue Festival is 4/26 on Second Ave. from 4th to 14th Sts. From 11 a.m. to 6. Free (809-4900). . . .**The Hudson Spring Festival** is 4/25 (rain date 5/3) on Eighth Ave. from Bleecker to 14th Sts. From noon to 8. Free (989-6077). . . .**St. Luke's School,** 487 Hudson St., holds its first annual **Art and Antiques Sale** on 4/25, 10 a.m.–5. $5 (924-5960). . . .**The Third Annual Greenwich Village Spring Festival** is 4/26 on LaGuardia Pl. between W. 4th and Houston Sts. From 11 a.m. to 6. Free (764-6330). . . .**The Friends of the 67th Street Library** host the **Sixteenth Annual Spring Book Sale** on 4/25, 10 a.m.–5. At 328 E. 67th St. Free (734-3910). . . .**The Eastside Antiquarian Book Fair** is 4/25–26 at Hunter College, Lexington Ave. and 68th St. Hours: 4/25, 3–10 ($10) and 4/26, 11 a.m.–5 ($4). Call for information (684-5970). . . .**Molly's Manhattan Show & Sale of Vintage Fashions and Antique Textiles** is 4/25 at the 200 Club, 200 Fifth Ave., 10 a.m.–6. $10; call for more information (413-549-6446). . . .**The New York International Automobile Show** continues, 4/18–26 at the Jacob K. Javits Convention Center, along Eleventh Ave., from 34th–39th Sts. Hours: Mon.–Sat., 11 a.m.–10:30, and Sun., 10 a.m.–8. $8, children under twelve $2 (718-746-5300). . . .**Fools Company Inc.** continues its **Tenth International OFFestival,** 4/21–5/30. John Houseman Theater Studio, 450 W. 42nd St. *She Closed Her Eyes to See the Sun* is 4/21–25, 4/28–5/2, and 5/5–9 at 8. $15; call for information (307-6003) or reservations (307-6000). . . .See "Children," p. 117 for **Ringling Bros. and Barnum & Bailey's Circus.**

BENEFITS—A cabaret series at the Ballroom, 253 W. 28th St., continues through 6/15. **Funny Gay Males** perform 4/27 at 8. $20; reserve (244-3005). **The Fifth Annual Miss New York City Pageant for Female Impersonators** is 4/26 at 2 at the Limelight, Sixth Ave. at 20th St. $20, $25; reserve (532-0290). Both benefit the **People With AIDS Coalition.** . . .**Dance With the Dancers** benefits the New York City Ballet and is set for 4/27 at 8. At the New York State Theater at Lincoln Center, 63rd St. and Columbus Ave. $150; reserve (870-5585). . . .**Walkmerica,** a benefit for the Greater New York March of Dimes, is 4/26. Check-in is at 7:30 a.m. in the following locations: Manhattan, Rumsey Playground, Central Park at 72nd St. and Fifth Ave., Queens, Citicorp Building, 1 Court Square in Long Island City, and at the Staten Island Mall. Register (353-8353). . . .**Turtle Bay Music School,** 244 E. 52nd St., presents an **Open House** ($3.50, $1) on 4/25 from 1 to 4. Inquire about the live jazz lunch for two (adults $100, children $10; 753-8811).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents writers **John Irving** on 4/27 at 8. $10; reserve (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents **Bapsi Sidhwa & Jim Krusoe** on 4/22 at 8, a **Malcolm X Reading** on 4/24 at 10:30, and **Kathy Price & Dael Orlandersmith** on 4/27 at 8. $5 (674-0910). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: **Gay and Lesbian Literary Series** at 7:30 ($6) and **Open Slam** at 9 ($5) on 4/22; **Celina Davis's Primary Colors: A Word Suite With Music** (composed by Stephen Haynes) at 7:30 ($8) and **Maggie Estep and Huge Voodoo** at 9:30 and 10:30 ($6) on 4/23; **Celina Davis's Primary Colors** at 7:30 ($8), **The Music of Carlos Lazarus** at 9 ($6), and **Spotlite: Julie Patton** at 10 ($5) on 4/24; and **WBAI 99.5 FM Presents Live From the Nuyorican Poets Cafe** at 9 ($8) on 4/25. Call for details (505-8183). . . .**La Mama La Galleria,** 6 E. 1st St., presents a reading by **Susan Sindall** and **Sabra Loomis** on 4/24 and of **Phelonise Willie**'s new play on 4/25. Both at 8. Contributions accepted (505-2476). . . .**Poets House,** 72 Spring St., presents **Whitman and the Femine: A Reading and Panel Discussion** on 4/24 at 7. Features Susan Mitchell, Cynthia Macdonald, and Gerald Stern. Free (431-7920). . . .**The Academy of American Poets** presents **Robert Fagles: The Iliad,** on 4/28 at 7. At the French Institute/Alliance Française, 22 E. 60th St. $5 (427-5665). . . .**The New York Public Library** hosts poet **Nicholas Samaras** and short-story writer **Karen Latuchie** on 4/27 at 6. At the mid-Manhattan branch, 455 Fifth Ave. Free (221-7676). . . .**The Writer's Voice** presents a reading by **Louise Meriwether, Rosemary L. Bray, and Wesley Brown** on 4/28 at 8. At the Universalist Church, 160 Central Park W. at 76th St. $5 (875-4128). . . .**The Pierpont Morgan Library,** 29 E. 36th St., offers a symposium, **Icon of Art and Architecture** on 4/25. From 1:30 to 5:30. $25; reserve (685-0008). . . .**Lincoln Center** presents jazz scholar **Stanley Dance** in a lecture on Earl "Fatha" Hines on 4/28 at 7:30. At 70 Lincoln Ctr. Plaza, in the Stanley H. Kaplan Penthouse, tenth floor. $10; reserve (721-6500). . . .**Stanley Eugene Tannen's Free Theatre Project** presents actress **Lynn Redgrave** and her daughter **Kelly Clark** as they read from a selection of writers. On 4/24 at 1. Fifth Avenue Presbyterian Church, at 55th St. Free (874-5935).

TOURS

FEDERAL NEW YORK—4/26 at 1, Don Sutherland discusses such federal sites as Fraunces Tavern and Federal Hall. Sponsored by the Museum of the City of New York. $15; reserve (534-1672 ext. 206).

BERNIE'S NEW YORK—4/26 at 2, **Tribeca: The Newest Neighborhood in Town.** Meet on the southwest corner of Canal St. and W. Broadway. $5 (655-1883).

URBAN EXPLORATIONS—4/25 from 1 to 4, **Galleries of SoHo, a visit to private and public galleries.** $15 (718-721-5254).

OSCAR ISRAELOWITZ TOURS—Trace the history of Jewish immigration to New York City. 4/23, 26 at 10 a.m., **Ellis Island.** Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20. . . .4/22, 26 at 1:30, **Lower East Side.** Meet at Canal and Essex St. $15 (718-951-7072).

DEAD STARS REVISITED—4/26 from 1 to 3, **Manhattan West.** Relive the glory days of James Cagney and Marilyn Monroe with film connoisseur Josh Rosen. $12; call the Events Specialty Exchange for meeting place and reservations (518-4059).

FIFTH AVE. BELOW 42ND ST.—4/26 from 2 to 4:30, explore its transition from residential to commercial. $15; reserve (935-3960).

BIG ONION WALKING TOURS—4/25 at 1, **Historic Old New York,** a tour of the area that is both Manhattan's oldest place of settlement and the center of world capitalism, from City Hall to Battery Park. . . .4/26 at 4, **From Naples to Bialystock to Beijing,** a multi-ethnic eating tour through the Jewish East Side, Chinatown, and Little Italy. $9 adults, $7 students and seniors; reserve (439-1090).

CITYWALKS—Tours with John Wilson. 4/20, 22, 24 at 10 a.m., **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .4/21 at 10 a.m., **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. . . .4/23 at 10 a.m., **The Lower East Side.** Meet at 2 Mott St. at Chatham Sq. . . .4/26 at 1, **Chelsea.** Meet at 175 Ninth Ave. at 20th St. in front of the General Theological Seminary. $12; reserve (989-2456).

TRIBECA—4/26 at noon, a tour with Joyce Gold. Meet at Duane and Hudson St. $12; reserve (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—4/25, **Manhattan's Four Sq. Walking Tour.** Meet on the northeast corner of 14th St. and Broadway. $15 (979-2388).

ADVENTURE ON A SHOESTRING—4/26 at 1, **East Village.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—4/26 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy.

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 4/26, 11 a.m.–3:30, **Jewish Williamsburg,** $25. . . .4/26, 1–4, **Downtown: The Anglo-Dutch City,** $15. . . .4/26, 11 a.m.–3:30, **Brooklyn Eats,** $22. . . .4/28, 3–5, **Inside the Rainbow Room,** $25.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 4/26 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . 4/25 at 2: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . 4/25 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .4/25 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .4/26 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .4/26 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

CENTRAL PARK—4/25 at 9 a.m., **Earth Day Birding with Sarah Elliot,** meet at the Loeb Boathouse for a walk through the Ramble.

NEW YORK ZOOLOGICAL SOCIETY—A Salute to Spring Break At the Central Park Zoo. 4/20–24 from 12:30 to 1:30, **Gardening for Wildlife.** Learn what plants attract and help wildlife on a tour of the gardens. . . .4/20–24 from 1:30 to 2:30, **Birds Do It, Bees Do It...** A guided tour of the zoo focusing on mating. . . .4/25, at 9:30 a.m., **Spring Migratory Bird Watch.** Free with zoo admission, $2.50 adults, 50¢ children.

NATURE WALKS—New York *Botanical Garden,* 200th St. and Southern Blvd. 4/25, **Botanical Garden Rock Walk,** an all-day guided tour of the garden's 40-acre forest and River Gorge areas. $30; $25 members; call 220-8616 to register.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 4/21, 22 at 7:40, 4/23 at 1:40 vs. St. Louis. 4/28–30 at 7:40 vs. Houston. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 4/24 at 7:30, 4/25, 26 at 1:30 vs. Baltimore. 4/27, 28 at 7:30 vs. Texas.

BIATHLON—(212-289-4113). 1992 Biathlon Series; Or*chard Beach/Pelham Park. 4/26 at 8 a.m. $30.*

STEPS—Trevira Twosome, 4/25 at 10:30 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

STRING FLING—An afternoon of puppets and puppeteers, presented by the Puppetry Guild of Greater New York; for ages 2 and up. 4/26 at 3. Church of Christ & St. Stephens, 120 W. 69th St. (581-9606). $6; adults $8.

FAIR—Enjoy a game of musical chairs, sing along to Broadway tunes, and try your hand at the harp, violin, guitar, or flute at **Turtle Bay Music School's** Open House and Music Fair. 4/25 from 1 to 4. 244 E. 52nd St. (753-8811). $1; adults $3.50.

FAMILY SQUASH CLINIC—Learn the rudiments of squash from some of the World Professional Squash Association's top players; for ages 7 and up. 4/25 from 2 to 4; 4/26 from noon to 1:30. Winter Garden, World Financial Center, 200 Liberty St. (945-2600). Free.

COUNTRY CONCERT—Appalachian singer Jean Ritchie will sing Kentucky folk songs accompanied by dulcimer and autoharp; for ages 4 and up. 4/26 at 3. Elisabeth Irwin High School, 40 Charlton St. (477-5316). $10; adults $12.

HENRY STREET SETTLEMENT—Piano Piano Piano. Listen to three piano teachers as they perform solos, duets, and trios from classic children's repertory; for ages 4 and up. 4/26 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

CINDERELLA—A special one-hour production by the New York Theatre Ballet; for all ages. 4/23 and 24 at 3:30; 4/25 and 26 at 1. Florence Gould Hall, 55 E. 59th St. (307-7171). Under 12, $12.50; adults $17.50; reserve.

CENTRAL PARK ZOO—Spring Break Celebration. Collect wildlife stamps, paint piranhas, and find out about your favorite species; through 4/26; weekdays 10 a.m.–5; weekends 10:30 a.m.–5:30. (439-6500). Under three, free; 3–12, 50¢; adults $2.50.

IF KIDS RULED THE WORLD—A play about issues that young people face, performed by The Young Players Ensemble; for ages 9 and up. 4/22 at 8; 4/25 and 26 at 2. Madison Avenue Theater, 162 Madison Ave. at 32nd St., third floor. (447-1363). $10; reserve.

THE ASIA SOCIETY—Sundays of Indian Dance. See demonstrations of Indian drum and dance, the art of hand, foot, and floor decoration, and enjoy Indian delicacies. Sundays from 12:45–5; through 5/17. 725 Park Ave. at 70th St. (288-6400). $1; adults $2.

BOTTOM'S DREAM—An "elfin" musical based on Shakespeare's *A Midsummer Night's Dream*, presented by On Stage Productions; for ages 5 and up. Sat. and Sun at 1 and 3:30; through 5/3. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Funzapoppin Magic Show. 4/26 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 4/22 and 25 at 10:30 a.m., 2:30, and 7:30; 4/23 and 26 at 1 and 5:30; 4/24 and 28 at 1 and 7:30; through 5/3. Madison Square Garden, Seventh Ave. at 33rd St.(465-MSG1). $8.50–$13.50.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 4/26 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free. . .**Meet the Author.** Adventure novelist Bruce Coville will read a chapter from his book, *Jennifer Murdley's Toad*; for ages 6 and up. 4/23 at noon at the Seventh Ave. location. Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. Lamb's Theatre, 130 W. 44th St. (997-1780). $25.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's Tempest; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre,Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—All shows at 10:30 a.m. and noon. **The Wizzard of Ozzie.** Performed by balloon artist Allynn Gooen, with audience participation. 4/22 and 23. . .**I B Chillin'.** Rapman Tom Durnin combines illusion and confusion. 4/24. . .**Winnie & Friends.** Performed by Winnie Blake. 4/25 and 26. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Sing Me a Story.** Music, stories, and movement, with Ruth Jacobson; for ages 3–5. 4/22 at 1. Hudson Park Branch, 66 Leroy St. (243-6876). . .**Meet the Author.** Chris Conover will draw pictures and discuss characters from his book, *Mother Goose and the Sly Fox*; for ages 4–7. 4/22 at 2:30. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Origami Workshop.** With paperfolding specialist Michael Shall; for ages 8 and up. 4/24 at 1:30.Hamilton Fish Park Branch, 415 E. Houston St. (673-2290). Reserve. Also at 4 at the Bloomindale Branch, 150 W. 100th St. (222-8030). Reserve. . .**The Frog Prince.** With Mark McKillip of the Puppet Art Troupe; for ages 3–7. 4/28 at 4. St. Agnes Branch, 444 Amsterdam Ave. (787-4014).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PUPPET WORKSHOP—Learn how to manipulate hand-in-glove and rod puppets to tell a story with the Hudson Vagabond Puppets on 4/25; for ages 4–7 at 1; ages 8–12 at 2:30. Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Road, Manhattan College Parkway, Bronx. (548-4445). $3.50; accompanyng adults $5.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults .5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Wet Sloshing Slurry. Transform fibers into paper with the help of the Wizard; for ages 5–11. 4/25 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Passover Music. Hakki Obadia will perform on the oud, violin, and percussion instruments; for ages 6 and up. 4/22 at 2. . .**Water, Water, Everywhere.** Learn where water comes from by taking a tour of the Central Park Reservoir; for ages 6 and up. 4/23 at 1 and 3. . .**Who Lives in the Rain Forest?** Take a tour of "The Great Kapok Tree" exhibition and learn about the delicate balance of forest life; 4/25 at for ages 4–6; at 2 for ages 7 and up. . .**A Fable for the Earth.** A giant puppet show that teaches about saving the earth; for ages 4 and up. 4/26 at 11:30 a.m., 1:30, 2:30, and 3:30. Up to $2 for workshops and performances. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Spring Break Workshops. Mask masking, slide portraits, and book making. 4/20–24 at 1 and 3. . .**Shadow Puppets.** Make your own using colorful gel paper. 4/25 and 26 at 1 and 3. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

MUSEUM OF THE CITY OF NEW YORK—Vacation Week Screenings. See the museum's video, The Big Apple, followed by movies with a New York setting: on 4/22, *The Muppets Take Manhattan*; 4/23, *Ghostbusters*, and on 4/24, *Teenage Mutant Ninja Turtles*. Showings at 11 a.m. and 2; museum admission. Fifth Ave. at 103rd St. (534-1672). Hours: Wed.–Sat. 10 a.m.–5; Sun. 1–5. Closed Mon.; $3; adults $4.

BOOKS

DIRTY KURT, by Mary Serfozo; illustrated by Nancy Poydar. Preschool–Grade 1. McElderry Books, $13.95.

THE REASON FOR A FLOWER, by Ruth Heller. Preschool-Grade 1. Sandcastle Books, $5.95.

SNOWY DAY STORIES AND POEMS, edited by Caroline Feller Bauer; illustrated by Margot Tomes. Grades 2–5. Harper Trophy, $3.95.

DEAR BRONX ZOO, by Joyce Altman and Sue Goldberg. Grades 2–6. Avon Camelot, $3.50.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 5/2: The Chris Flory Trio. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 4/22: Jeff McGill Quartet. 4/23: Sofia Laiti. 4/24, 25: Arthur Taylor's Wailers. 4/26: Ronnie Cuber Quartet. 4/27: East Side Blues Band. 4/28: Little Buster's Famour Blues Jam. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/26: Grover Washington, Jr. 4/28–5/3: Phil Woods Quintet plus Louis Bellson Quartet. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/22: Garland Jeffreys. 4/23: Clive Gregson and Christine Collister; Robert Earl Keen Jr. 4/24, 26: *Four Bitchin' Babes* featuring Christine Lavin, Sally Fingerett, Julie Gold and Megon McDonough. 4/25: Annie Haslam. 4/27: Steve Morse and Dave LaRue with special guest T. Lavitz. 4/28–30: Lyle Lovett and His Large Band The Fairfield Four. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/25: Pianist Kenny Drew Jr. with Santi Debriano on bass and Akira Tana on drums. 4/26: Pianist Mulgrew Miller with Steve Nelson on vibes and Ira Coleman on bass. 4/27–5/2: Pianist Joanne Brackeen and Cecil McBee on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 4/25: Roosevelt "Booba" Barnes. 4/28–5/2: Magic Slim and the Teardrops. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 4/26: Barry Harris Trio. 4/27: The Clifford Jordan Big Band. 4/28–5/3: Ray Bryant Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/23: Lazy Susans. 4/24: Rachel Polisher. 4/25: Pie Alamo. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/24: Brian Conway on fiddle with John Nolan on button accordion and Maureen Glynn on piano. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/26: Joe Henderson Quartet. 4/27: Les Paul Trio. 4/28–5/3: Eastern Rebellion. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/22–25: Guitarist Ernie Calabria followed by the John Nielson Trio. 4/26: Dave Leonhardt Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/22: Roz Carral Quintet. 4/23: Roy Gerson Quartet. 4/24: Denny Morouse Quartet. 4/25: Joe Farnsworth Quintet. 4/26: Groovealaya. 4/27: Bill Charlap. 4/28: Carol Mennie with Dom Minasi. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 4/22, 23: Pianist Bill Mays. 4/24, 25: Pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/22: Creep, A Bones. 4/23–25: Violent Femmes. 4/26: John Zorn's Cobra. 4/27: Charles Gayle. 4/28–30: Corner Store Syndicate Festival with Tim Berne, Don Bryon, Ellery Eskelin, Andy Laster, Joe Daley, Frank Lacy, Herb Robertson, Paul Smoker, Drew Gress, Phil Haynes. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/22, 23: The Holmes Brothers. 4/24, 25: Johnny Allen. 4/26: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 4/27: Ladies night with the Rhythm Dogs featuring Cookie Watkins. 4/28: Irving Louis Lattin and the Chicago Fire. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/10, Tue.–Thu. at 9:15, Fri.–Sat. 9:15 and 11:15, Sun. at 6:30: Singer Vic Damone with *A Time For Love*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Lester Lanin Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band . Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/21, 22, 24: Bad II-Pil. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/22: Zebra. 4/23: Backstreets. 4/24: The Whole Thing, 60's and 70's Classic Rock. 4/25: Mazarin. 4/27: Four Sticks - A Led Zeppelin Tribute. 4/28: Spin The Kitty. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 4/24, 25: Richard Wyands Duo. 4/26: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/22: Alexander O'Neil. 4/23: Fatala and Jean Emilien. 4/24: Tabou Combo Super Stars. 4/25: Brazilian Energy Sound. 4/27: Mambo Mondays at La Tropica Nightclub. 4/28–30: Gato Barbieri. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/26, 28–5/3: Tommy Flanagan Trio with George Mraz, and Lewis Nash. 4/27: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/24, 25: Vanessa Rubin and Dexter Wansel. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. Through 4/25: Ted Rosenthal Trio. 4/28: Nat Jones Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/24: Albert King; Danny Draher and Double Dynamite. 4/25: James Carr with the Uptown Horns. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 4/27: "Salsa Meets Jazz" with Tito Puente, The Mambo King and the Golden Latin jazz All Stars featuring Mongo Santamaria, Paquito D'Rivera, Dave Valentin, Claudio Roditi, Hilton Ruiz, Ignacio Berroa, Giovanni Hidalgo and Andy Gonzalez. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/26: Terence Blanchard Quintet featuring Sam Newsome, Bruce Barth, Rodney Whitaker, and Dion Parson. 4/27: The Vanguard Jazz Orchestra. 4/28–5/3: Max Roach Quartet. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 4/22, 23: Legends of Jazz Part III with the Tom Harrell Quintet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/22: Journey Around Music. 4/23: Authority with special guests Electric World. 4/24: Shinehead; The Good Guys. 4/25: Johnny Neel Band; The Dryer Brothers. 4/26: Quicksand; 32 Tribes; Blacktrain Jack. 4/27: Franky Jackson's Soul Kitchen. 4/28: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 4/25: Pianist Kirk Lightsey with Cecil McBee on bass. 4/26: Benny Green Duo with singer Deborah Davis. 4/27–5/2: Pianist Junior Mance with Marty Rivera on bass and Jackie Williams on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/22: Platimun Music Night. 4/23: Joan Osbourn and Speir Mor. 4/24: The Sirens; Dessler Blue; Chris Seefried; Red River Sydney and Wang Rocks; Adam Roth; The Diamondbacks. 4/25: Roomful of Blues. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 4/25: MTV Half Hour Comedy Hour Talent Showcase. 4/27: Open mike with Helen Keaney. 4/28–5/2: Billy Jaye with Jay Mohr and Joe Recca. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92.* **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/26: Rich Ramirez, Kent Kasper, Johnny Lampert, Phil Tagliaferri, Mike Eagan, Willie Ashbury, Danny Curtis and Scott Bruce. 4/27–5/3: Keith Anthony, Jim David, Willie Asbury, Darrell Hammond, Al Romero, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/22: Comedy-magicians Misto, Jamy Ian Swiss and pianist Rich Sanders. 4/23: Comedy-magician Misto with magician Peter Samelson. 4/24, 25: Comedy-magician Misto and magician Peter Samelson, comedian Rob Weinstein and piansit Rich Sanders. 4/28: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/26: Jon Stewart, Brett Butler, Billy Jaye, and Judy Gold. 4/28–5/3: Eddie Brill, Jim David, Ray Romano, and Don McEnery. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 4/22 at 7:30: Sam Ash Music Clinic; Pro-jam with Richie Canatta and Julio Fernandez at 11. 4/23 at 9:30: Pat Cowden Hyde; Raw Poets at 10:15. 4/24 at 10:30: Indian Summer. 4/28 at 9:30: Baron; Tania Bowra at 10:15; Culture Shock at 11:15. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **Le Rendez-vous:** Every Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett in *Barrett's Broadway … Then and Now.* **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/2, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Iris Chacon, Queen of the Floorshow. 4/27 at 8: Opal Nera Cabaret Nights with Funny Gay Males. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/22: Musical comedy with Peppy Greene; Singer Alie Marie Roberts. 4/23: *Hollywood Opera,* musical comedy spoof; Singer Bob Curtiss. 4/24: Singer Lyndah; Richard Register, Kevin Chamberlin and Michael Gans. 4/25: Fiona Wright and Marty Fernandi, musical duo; Jan Abrams sings *The Jimmy Webb Songbook*; Steve Rosenfield's The Stand-Up Comedy Experience. 4/26: *Remembering Johnnie Ray* with singer Michael Bruck; Felicia Farone and Paul Dobie, singing duo. 4/27: Sidney Myer; Kay Gayner and Mark E. Stephens, musical duo. 4/28: Singer Kyle-Beth Hilfer; Singer Mitch Allen. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/22: Stand-Up Comedy Explosion; Michael Isaacs. 4/23: Gary Sheibler; Ralph McCain. 4/24: Rene & Mary in *Dupes At Sea;* Four On The Floor; Stars of Tomorrow - Finals. 4/25: Suzanne Westenhoefer; Variety Show. 4/26: Humble/Perry; Maggie Moore. 4/27: The Seven - Tease Sisters; Stars of Tomorrow Semi-Finalists. 4/28: Ben Smith; The New School Revue. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/22: Yanna Avis; Aaron Battle. 4/23: Zora Rasmussen; Deb Bioly. 4/24: Baby Jane Dexter. 4/25: Celeste; The Tonics; Baus & Troche with *Loons & Toons.* 4/26: *Picking Up The Pieces,* Skip Kennon original revue; Lori Ann Mahl. 4/27: *Here's To Our Friends …* The Aids Music Revue; Lori Ann Mahl. 4/28: Bill Wright; Dai Min. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/22: Music and comedy with Liz Manners. 4/23: Singer Hillary Steinberg; musical comedy with Rita Ashdale. 4/24: Musical comedy with Joe Simmons; I've Got a Mind To Ramble with Gail Lou. 4/25: Teressa Esposito and Cynthia Miller, musical duo; Dead Comics Society, improvisational comedy. 4/26: Humorist Rumplemayer. 4/28: J.Q. and The Bandits. **No credit cards.**

THE JEWEL BOX LOUNGE—323 W. 44th St. (262-3482). Through 4/26: Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/22: Helene Blue with pianist Joel Maisano. 4/23: Diahne Groshean with pianist Jason Brown. 4/24: Judy Bady with pianist Gregory Toroian. 4/25: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. 4/27: Carol Sheldin with pianist Gregory Toroian. 4/28: John Bolton. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Every Mon.–Thu. at 8:30, Fri.–Sat. at 8:30 and 10:30: *The Dark Star From Harlem - A Tribute to Josephine Baker* by Glynn Borders starring Gayle Samuels and Christian Aubert. Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway,* every Tue.–Thu. from 10–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/9, at 9 and 11:15: *'S Wonderful, 'S Marvelous, 'S Gershwin!* a new musical revue featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. 4/26 at 7 and 9:30: *The Music of Time … Jonathan Schwartz and Friends* featuring radio personality-singer-raconteur Jonathan Schwartz and guest. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with Rita McKenzie in *Ethel Merman in Cabaret* at 8 with a 10:30 show added on demand. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/23 at 10:30: Sharon Douglas. 4/24 at 10:30: Dick Haymes Jr. 4/27 at 8: Linda Glick followed by Doug Cohen at 10:30 for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 4/22 at 10: The Harris Sisters. 4/23 at 8 and 10: Russ Riley Jazz Trio. 4/24 at 8 and 10: Jazz and blues with Dorothy Parks. 4/25 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 4/27 at 8: Comedy showcase hosted by Frank Girisi; Monday Night Live with host Rocco Primavera at 11. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 4/25, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John Oddo on piano and David Finck on bass. 4/26 at 8:30: An Encore Evening with Alex Bennett Kahn. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/25, Tue.–Sat. at 8:45 and 10:45: Dixie Carter. 4/28–6/27: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer pianist Bob Shepard. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM;
1560 AM

Wed., April 22

2:00/WNCN—Dohnányi: "Variations on a Nursery Song"; **J.C. Bach:** Cto. for Harpsichord in G.

WNYC—Jolivet: Piano Sonata No. 1; **Saint-Saëns:** Violin Sonata No. 1.

WQXR—C.P.E. Bach: Cto. for Flute in G.

3:00/WNCN—Bizet: *Carmen*, Prelude; **Statius Muller:** Antillean Dances; **J. Haydn:** String Qt. in A.

WNYC—Dvorák: Sym. No. 7.

WQXR—Grieg: *Holberg Suite.*

4:00/WNCN—Brahms: Hungarian Dance No. 6 in D; **Glière:** Tarantella.

WQXR—Bach: Cto. for Keyboard in c.

5:00/WNCN—Liszt: Hungarian Rhapsody No. 6 in D-Flat; **Goldmark:** *In Springtime*, Ov.

WQXR—Bizet: *Carmen*, Suite.

6:00/WNCN—Saint-Saëns: *Danse Macabre;* **Vivaldi:** Cto. for Violin in A, "The Cuckoo."

7:00/WNCN—Liszt: Liebestraum No. 3 in A-Flat, "Dreams of Love"; **Telemann:** Cto. for Four Violins in A.

WQXR—Dvorák: Sym. No. 8 in G.

8:00/WNCN—Wieniawski: Cto. for Violin No. 2 in d; **R. Strauss:** *Macbeth.*

9:00/WNCN—Handel: *Water Music*, Suite.

WQXR—"Young Artists Showcase." **Schubert:** *Death and the Maiden;* **Morawetz:** Toccata for Piano. Borromeo String Qt.; pianist: Bruser.

Thu., April 23

2:00/WNCN—Vivaldi: *Four Seasons*, "Autumn"; **Alfven:** *The Prodigal Son*, Suite.

WNYC—Dahl: Serenade for Four Flutes.

WQXR—Ippolitov-Ivanov: *Caucasian Sketches*, Suite No. 1.

3:00/WNCN—Rossini: *Barber of Seville*, Ov.; **Offenbach:** *Kakadu*, Ov.

WNYC—Ruggles: *Evocations.*

WQXR—Offenbach: Cto. Rondo for Cello and Orch in G.

4:00/WNCN—Brahms: Hungarian Dance No. 5 in g; **Rubinstein:** *Feramors*, "Dance of the Bayaderes," No. 1; **Telemann:** Cto. for Flute and Violin in e.

WQXR—Schubert: German Dances and Trios.

5:00/WNCN—Wagner: *Die Walküre*, "Ride of the Valkyries"; **Vivaldi:** Cto. for Recorder in G.

WQXR—Puccini: *Capriccio Sinfonico.*

6:00/WNCN—Copland: *Rodeo*, "Buckaroo Holiday"; **J.C. Bach:** Sym. in D.; **Turina:** *Zapateado.*

7:00/WNCN—Bach: *Ave Maria;* **Chadwick:** *Symphonic Sketches*, "Jubilee."

WQXR—Mozart: Qnt. for Clarinet and Strings in A.

8:00/WNCN—Mendelssohn: Cto. for Piano No. 2; **Dvorák:** Terzetto in C.

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, "Scottish."

Fri., April 24

2:00/WNCN—Tchaikovsky: *Swan Lake*, Highlights; **Piccinni:** Cto. for Flute in D.

WQXR—Beethoven: Sonata for Piano No. 17 in d, "Tempest."

3:00/WNCN—Chopin: Polonaise No. 6 in A-Flat; **Pachelbel:** Suite for Strings in G.

WNYC—Chausson: Sym. in B-Flat.

WQXR—Telemann: Cto. for Flutes, Violin, and Cello in D.

4:00/WNCN—Saint-Saëns: *Havanaise;* **Corelli:** Cto. Grosso No. 2 in F.

WQXR—R. Struass: *Till Eulenspiegel's Merry Pranks.*

5:00/WNCN—J. Williams: *Cowboys Overture;* **Vivaldi:** Cto. for Recorder in C.

WQXR—Berlioz: *Symphonie Fantastique.*

6:00/WNCN—Grieg: Norwegian Dance No. 2; **Albinoni:** Cto. for Oboe in d.

7:00/WNCN—Satie: *Gymnopédie*, No. 1; **Vivaldi:** Chamber Cto. in D; **J. Haydn:** Piano Sonata No. 31 in A-Flat.

WQXR—Beethoven: Cto. for Piano No. 1 in C.

8:00/WNCN—Massenet: *Le Cid*, Ballet Music; **Handel:** *Saul*, Sinfonias.

WNYC—Sibelius: Sym. No. 4.

9:00/WNCN—Beethoven: Sym. No. 7 in A.

WQXR—Brooklyn Philharmonic Orchestra. **Haydn:** Sym. No. 59 in A; **Saint-Saëns:** Intro. and Rondo Capriccioso; **Schnittke:** Cto. for Piano and Strings. Violinist: Bonucci.

Sat., April 25

10:00 a.m./WNCN—Bach: *Christmas Oratorio*, Chorale; **F. Doppler:** Concert Paraphrase, "Die Verschworinen"; **Neruda:** Cto. for Trumpet in E-Flat.

WQXR—Haydn: Sym. No. 52 in c; **Vivaldi:** Cto. for Flute No. 2 in g, "La Notte."

11:00 a.m./WNCN—Tchaikovsky: *Eugene Onegin*, Waltz; **Schnell:** Cto. for Two Trumpets No. 5 in D; **Beethoven:** Violin Sonata No. 2 in A.

WQXR—Weber: Cto. for Clarinet No. 1 in f; **Rossini:** *L'Italiana in Algeri.*

NOON/WNCN—Kodály: *Háry Janós*, Suite; **Rubinstein:** *Nero*, Ballet Divertissement.

1:00/WNCN—Tchaikovsky: *1812 Overture;* **Debussy:** *Children's Corner Suite;* **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

WQXR—"Opera Special." **Gluck:** *Orfeo ed Euridice.* Soloists: Meyer, Prytz, Jonsson.

2:00/WNCN—J. Haydn: Sym. No. 52 in c; **Parry:** *Lady Radnor's Suite.*

3:00/WNCN—Ippolitov-Ivanov: *Caucasian Sketches*, "Procession of the Sardar"; **Lamberti:** Cto. for Mandolin.

4:00/WNCN—Bach: Cto. for Two Violins in d; **Mendelssohn:** Piano Sonata in g.

5:00/WNCN—J. Haydn: Sym. No. 94 in G, "Surprise"; **Rossler:** Cto. for Two Horns No. 5 in E-Flat.

6:00/WNCN—R. Strauss: *Don Juan;* **J.C. Bach:** Qnt. in D.

7:00/WNCN—Marais: *Bells of Saint Genevieve;* **Mozart:** Cassation in B-Flat.

8:00/WQXR—The Cleveland Orchestra. **Barber:** Sym. No. 1; **Bloch:** *Hebraic Rhapsody;* **Bartók:** Cto. for Orch. Conductor: Levi; cellist: Geber.

9:00/WNCN—Mendelssohn: Octet in E-Flat.

Sun., April 26

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Cello Suite No. 3 in C; **Villa-Lobos:** Cto. for Guitar; **Müller:** Serenade for Clarinet and Guitar.

WQXR—Ravel: *Ma Mère l'Oye.*

11:00 a.m./WNCN—Brahms: *Academic Festival Overture;* **J. Haydn:** Divertimento No. 6 in D; **Mozart:** Piano Sonata No. 7 in C.

NOON/WNCN—Bizet: *Children's Games;* **C.P.E. Bach:** Cto. for Harpsichord and Fortepiano in E-Flat.

1:00/WNCN—Chicago Symphony Orchestra. **Mozart:** Sym. No. 41 in C, "Jupiter"; **Mahler:** *Das Lied von der Erde.* Conductor: Levine; soloists: Ludwig, Lakes.

2:00/WNYC—"Library of Congress Concerts."

3:00/WNCN—Britten: *Soirees Musicales*, "After Rossini"; **Vivaldi:** Cto. for Flute No. 4 in G; **Schubert:** Symphonic Fragments in D.

4:00/WNCN—J. Haydn: String Qt. in F, "Serenade"; **Grainger:** *The Warriors.*

5:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **Yvon:** Sonata for English Horn in f.

6:00/WNCN—Wagner: *Tannhäuser*, Ov. and "Venusberg Music"; **Cantone:** Cto. for Mandolin.

7:00/WNCN—Elgar: *Salut d'Amour;* **J. Haydn:** String Qt. No. 3 in G.

8:00/WQXR—"Sunday Night Opera House." Conductor: Patane; soloists: Sills, Baker, Gedda. The New Philharmonia Orchestra.

9:00/WNCN—Gershwin: Cto. in F.

Mon., April 27

2:00/WNCN—Bach: Brandenburg Cto. No. 3 in G; **Stanford:** Irish Rhapsody No. 5.

WQXR—Mendelssohn: Sonata for Piano in E.

3:00/WNCN—Weber: *Der Freischütz*, Ov.; **Mozart:** Divertimento No. 1 in F.

WNYC—Ravel: Violin Sonata.

WQXR—R. Strauss: Cto. for Horn No. 2 in E-Flat.

4:00/WNCN—Sibelius: *Finlandia;* **Vivaldi:** Cto. for Strings in C; **Rossini:** *Tancredi*, Ov.

WQXR—Smetana: *Haakon Jarl.*

5:00/WNCN—Berlioz: *Roman Carnival Overture;* **Handel:** Trio Sonata in B-Flat.

WQXR—Ravel: *La Valse.*

6:00/WNCN—Khachaturian: *Masquerade*, "Galop"; **Albinoni:** Cto. for Two Oboes in G; **Vaughan Williams:** *Folk Song Suite.*

7:00/WNCN—Smetana: *Bartered Bride*, Ov.; **Telemann:** Cto. for Panpipes in D.

8:00/WNCN—C.P.E. Bach: Cto. for Flute in B-Flat; **Beethoven:** Sextet for Two Horns and Strings in E-Flat.

WQXR—Berlioz: *Waverley*, Grande Ov.; **R. Strauss:** *Macbeth.*

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

WQXR—Haydn: Sym. No. 44 in e; **Hindemith:** Kammermusik No. 6; **Beethoven:** Sym. No. 5 in c. Conductors: Chailly, Sawallisch.

Tue., April 28

2:00/WNCN—Bach: Cto. for Flute in e; **J. Haydn:** String Qt. in b.

WQXR—Respighi: *Gli Uccelli.*

3:00/WNCN—Smetana: *Bartered Bride*, Dances; **Vivaldi:** Sonata for Two Violins in G.

WNYC—Schubert: Sym. No. 3.

WQXR—Vivaldi: Cto. for Cello in c.

4:00/WNCN—Liszt: "Paganini" Étude No. 6, Variations; **Bach:** Prelude and Fugue on the Name "B.A.C.H."

WQXR—M. Haydn: Sym. No. 23 in D.

5:00/WNCN—Verdi: *Aida*, Grand March; **Vivaldi:** Cto. for Flute in D; **M. Haydn:** Sym. in D.

WQXR—Dvorák: *Husitská.*

6:00/WNCN—Lejeune: *Seeing Again the Coming of Spring;* **Telemann:** Suite in b.

7:00/WNCN—Mozart: *Sleigh Ride;* **Vivaldi:** Cto. for Cello in a; **J. Haydn:** Piano Trio No. 28 in E.

WQXR—Saint-Saëns: Cto. for Piano No. 3 in E-Flat.

8:00/WFUV—"A Box at the Opera." **Delius:** *Fennimore and Gerda.*

WNCN—Elgar: *In the South*, Ov.; **Saint-Saëns:** Septet in E-Flat.

WQXR—Prokofiev: Sym. No. 7 in c-sharp; **Offenbach:** *Tales of Hoffman*, "Barcarolle."

9:00/WNCN—Offenbach: *Gaite Parisienne.*

WQXR—L'Orchestra de Paris. **Glazunov:** Violin Cto. in a; **Mahler:** Sym. No. 5 in c-sharp. Conductor: Herbig; violinist: Oleg.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 22

7:30 p.m.

11 Superman II (1981). Richard Lester brought to the sequel some welcome stylistic unity and playful wit. Three traitors from Krypton land on Earth with the same powers as Superman (Christopher Reeve once again), and with these three villains, Lester and the screenwriters do comic riffs on old invaders-from-outer-space movies. With Margot Kidder and Gene Hackman. (2 hrs. 30 min.) **Superman III** is shown Thursday at **7:30 p.m.,** and **Superman IV** Friday at **8:00 p.m.,** but there's no real good reason to watch either one.

A-E Live From the Philadelphia Orchestra With Riccardo Muti. Maestro Muti is stepping down after twenty years as music director of the orchestra. Among those saluting him tonight, in this live extravaganza that he will conduct, are Luciano Pavarotti, Frederica von Stade, Samuel Ramey, Carol Vaness, Gidon Kremer, and Kyung-Wha Chung. (2 hrs. 30 min.)

8:00

5 Guilty Conscience. A very good 1985 TV movie starring Anthony Hopkins as a lawyer who, with his alter ego, hashes out the pros and cons of killing his wife so he can devote himself to his mistress. Rounding out the excellent cast are Swoosie Kurtz and Blythe Danner. (2 hrs.)

13 Chanel, Chanel. Stylish, charismatic, and innovative, Coco Chanel taught much of the refined world how to dress. Here's a one-hour profile, including film and photos, old interviews with Chanel, footage of recent fashion shows, and a chat with Karl Lagerfeld, present-day head of the house of Chanel fashion.

8:05

TBS The Deliberate Stranger. A very long but very involving 1986 TV drama about Ted Bundy, the law-school student who was given the death penalty for committing as many as 25 murders. With Mark Harmon, Frederic Forrest, George Grizzard. (4 hrs.)

9:00

13 Rosencrantz and Guildenstern Are Dead (1991). Tom Stoppard's 1967 play turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. Stoppard adapted his script and directed this film, taking it out of a theater and into real woods and a castle, which destroys much of the play's elegant playfulness. Still, even mediocre Stoppard on TV is superior to *Supermarket Sweep*. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2 hrs.) Also shown at **9:30** on **49**, Thursday at **2:00 a.m.** on **21**, and Friday at **midnight** on **13**.

CC The A-List. Comedian Richard Lewis, whose *Anything but Love* was bounced off the air, resurfaces as the host of this weekly half-hour comedy show. He'll do a few minutes of his own material each week, then introduce a pair of comics including the likes of Richard Belzer, Dana Gould, and Will Durst. Shown weekly at this time as well as at **12:30 a.m.** and Sundays at **9:30 p.m.**

USA Legacy of Lies. (Reviewed in this issue.) The old multi-generational-drama dodge, with Eli Wallach the retired mobster, son Martin Landau the once-clean, now-crooked cop, and grandson Michael Ontkean the detective who hasn't found time to get crooked—yet. With a shrewd script by David Black and an intoxicating pace. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00

2 48 Hours—"The Heroin Connection." Heroin is being imported into the United States so efficiently and inexpensively that law-enforcement officials fear it will become the drug of choice in the nineties. (1 hr.)

7 The Search for the New Ideal Man. Roseanne and Tom Arnold, Will Smith, Timothy Busfield, and Dinah Manoff are among those who share their thoughts on what makes a good nineties mate. (1 hr.)

THU., APR. 23

1:30 p.m.

9 The **New York Mets** play the **St. Louis Cardinals** in a day game at Shea. On Saturday at **7:00,** the Mets visit the **Philadelphia Phillies,** and again Sunday at **1:30 p.m.** Back home on Tuesday, for a visit by the **Houston Astros,** at **7:30 p.m.**

8:00

5 The Simpsons. Very-heavy-metal rockers Spinal Tap (voiced by Christopher Guest, Michael McKean, and Harry Shearer, a *Simpsons* regular) visit Springfield, where Otto the bus driver decides it's time to live out his lifelong rock-and-roll fantasy. (30 min.) Followed by the world premiere of yet another Michael Jackson music video, "In the Closet."

BRV An evening-long tribute to William Shakespeare, whose birthday is celebrated today (along with Shirley Temple's). First, **South Bank Show: Late Shakespeare,** a profile of British director Sir Peter Hall and a look at the National Theatre's staging of three Shakespeare plays. At **9:00, Richard III** (1956), in which Laurence Olivier enjoys himself thoroughly as the evil, humpbacked spider of a king. Olivier also directed; with John Gielgud and Claire Bloom. At **11:45,** Olivier again, in **Hamlet** (1948), certainly not as great as his *Henry V* but still not a movie to be taken for granted. With Eileen Herlie, Basil Sydney, and Jean Simmons. And at **2:30 a.m.,** the South African Market Theatre's production of **Othello,** directed by South African–born actress Janet Suzman and starring John Kani and Joanna Weinberg.

9:00

13 Mystery!—"Poirot III: Million Dollar Bond Mystery." Hercule Poirot has been asked to protect a shipment of bank bonds from England to New York aboard the *Queen Mary*. Extremely valuable, the bonds are a cornerstone of British finance, but Poirot is hindered by one thing: his tendency toward seasickness. With David Quilter, Natalie Ogle, Ewan Hooper. (1 hr.) Also shown at **midnight.**

10:00

13 The Creative Spirit—"Creating Community." The fourth and final installment in this series exploring the origins and applications of what we call creativity. Tonight, a look at creativity applied toward social change. (1 hr.) Also shown at **1:00 a.m.** on **21**.

10:05

TBS In Cold Blood (1968). Richard Brooks adapted Truman Capote's landmark "documentary novel" and directed this heart-grabbing film about two parolees whose plans for an easy robbery go awry, ending in a bloodbath of a farm family and a sordid life on the lam. With Robert Blake, Scott Wilson, John Forsythe. (2 hrs. 45 min.)

FRI., APR. 24

8:00 p.m.

2 Elvis: The Great Performances. A two-hour special, with host Priscilla Presley, celebrating the fifteenth anniversary of the death of the King. Included are a number of performance clips never before seen on TV and reminiscences by Elvis's bodyguards, musicians, and buddies.

55 A Raisin in the Sun (1961). Sidney Poitier, Claudia McNeil, Ruby Dee, and Diana Sands star in this absorbing film version of Lorraine Hansberry's prizewinning Broadway drama of a black family in Chicago. Rich in humor and humanity, while at the same time superbly dramatic. (2 hrs. 30 min.) Also shown at **2:30 a.m.** on **11**.

BRV Maurice (1987). Ismail Merchant and James Ivory take on E.M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel and make something as good as can be imagined from such precious material. A young stockbroker struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man. (2 hrs. 30 min.)

9:00

13 . . . Talking With David Frost. Tonight, the journalist sits down with a man about whom most of America wants to know more: H. Ross Perot. (1 hr.)

10:00

2 Burt Reynolds's Conversations With . . . The actor puts on his talk-show-host hat and yaks with four of country music's female stars: Dolly Parton, Tanya Tucker, Kathy Mattea, and Lorrie Morgan. (1 hr.)

7 20/20. Psychiatrist Joseph Nicolosi believes that therapy can make homosexuals become heterosexual; others argue that such a practice is both impossible and irresponsible. (1 hr.)

13 Inside Information. A one-hour investigation of the human brain and how it stacks up against the computer. Host Roger Bingham leads us through scientists' laboratories, a maze of computer animation, and the like. Also shown Sunday at **2:00 p.m.**

10:35

TBS Badlands (1973). The remarkable writing-directing debut of Terrence Malick, who would go on to make *Days of Heaven*. A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. (2 hrs.)

SAT., APR. 25

11:00 a.m.

13 Tony Brown's Journal—"Is There a Plan to Get Rid of Blacks?" Host Brown investigates the belief, which recent polls show to be widely held, that there is an ongoing effort to "get rid of" blacks. (30 min.)

11:30 a.m.

7 Prejudice: Answering Children's Questions. A live broadcast, with host Peter Jennings, featuring a group of children and a call-in phone line for other children to pose questions and make comments about prejudice. (1 hr. 30 min.)

12:30 p.m.

4 NBA Basketball. A pair of first-round playoff games, live. Another doubleheader Sunday at **12:30 p.m.**

1:00
2 A ball game between two cornerstones of the American League West: the **Oakland A's** and the **Minnesota Twins,** the reigning world champs.

2:00
13 **Hard Drugs Hard Choices in Connecticut.** A roundtable discussion on the state's drug woes, with Fred Friendly leading a large panel that includes members of the business, political, and academic communities. (1 hr.)

4:30
7 **Wide World of Sports.** The men's and women's finals in the World Gymnastics Championships from Paris. (1 hr. 30 min.)

5:00
11 ***Stand by Me*** (1986). Beautifully directed, this pastoral boy's adventure (an adaptation of a Stephen King novella) is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to find the body of a boy who's lost and presumed dead. Haunting yet full of warmth and knowing humor. With River Phoenix and Kiefer Sutherland. (2 hrs.)

AMC **His Girl Friday** (1940). Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page,* which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. (2 hrs.)

8:00
2 **Honey, I Shrunk the Kids** (1989). Four clever and resourceful children, reduced to gnat size by scientific error, fight off gigantic ants, nibble at a massive cookie, and are almost consumed in a spoonful of milk and Cheerios. This Disney adventure-comedy, directed by Joe Johnston, is cleanly staged, engagingly written, and easily played. Perfect for families. Starring Rick Moranis. (2 hrs.)

13 **Strike Up the Band** (1940). A Busby Berkeley songfest, with Mickey Rooney as the bandleader of a high-school outfit competing in Paul Whitehead's national radio contest. With Judy Garland, whose numbers include "Nell of New Rochelle." Fluffy, fun. See **10:05** for more, better Berkeley. (2 hrs. 5 min.) Also shown Sunday at **5:30 p.m.**

A-E **The Paper Man.** A two-part film made jointly by British and Australian TV, about a self-made media mogul who now has access even to the president of the United States. And the paper man, it seems, will stop at absolutely nothing to further his power. Part 1 (2 hrs. 30 min.); Part 2 shown Sunday at **8:00 p.m.**

10:00
HBO **George Carlin Live at the Paramount.** The man who brought us "the seven words you can't say on TV" takes the Paramount stage for an hour of live, uncensored comedy. Shown on tape Monday at **11:45 p.m.**

10:05
13 **Forty-Second Street** (1933). The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a youngster, but you've got to come back *star.*" One of choreographer Busby Berkeley's classics, *42nd Street* turned around the fortunes of the Hollywood musical, and there isn't a moment that doesn't show why. Lloyd Bacon directed; Keeler shimmers. (1 hr. 30 min.)

1:00 a.m.
21 **Things to Come** (1936). A fanciful, exciting film depicting world war, the ruin of the Western world, and the beginning of a new civilization in the year 2055. Based on an H.G. Wells book, it's better than it sounds. With Raymond Massey and Cedric Hardwicke; William Cameron Menzies directed. (1 hr. 50 min.)

SUN., APR. 26

10:35 a.m.
TBS **The Adventures of Robin Hood** (1938). One of the top Errol Flynn swashbucklers, the familiar tale, as directed by Michael Curtiz and William Keighley, is full of humor, romance, and rousing duels, and is not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone, and Melville Cooper. (2 hrs.)

12:30 p.m.
4 **NBA Basketball.** Back-to-back games in the first playoff round.

2:00
TNT Endearing idiot Jerry Lewis cavorts first through a department store, in **Who's Minding the Store** (1963), and then, at **4:00,** through the Far East, in **The Geisha Boy** (1958), playing a bad-news magician on a USO tour. Featuring the Los Angeles Dodgers and the film debut of Suzanne Pleshette. (2 hrs.)

3:00
2 **Greater Greensboro Open.** Live coverage of the final round.

5:00
13 **Mark Russell Comedy Special.** A new, half-hour portion of political satire from the musically inclined Russell.

7:00
4 **Disaster Files . . . Earth, Wind, Fire.** WNBC anchorman Chuck Scarborough is the host of this half-hour inspection of catastrophes—the causes, the drama, the consequences. The Mount St. Helens eruption accounts for the "earth" segment; Hurricane Hugo is "wind"; as for fire, there's the MGM Grand Hotel blaze.

9 **Murder on the Orient Express** (1974). Sidney Lumet directed this lavish Agatha Christie mystery, its torpid story line more than compensated for by the cast, which includes Albert Finney (as Hercule Poirot), Lauren Bacall, Ingrid Bergman, Sean Connery, John Gielgud, and a flock of others who look terrific in thirties clothes. (2 hrs. 30 min.)

8:00
A-E **The Paper Man.** (See Saturday at 8:00 p.m.) Part 2 of 2. (2 hrs. 30 min.)

9:00
2 **Honor Thy Mother.** A new TV movie, based on Jerry Bledsoe's true-crime book *Blood Games,* about a college kid who tries to kill his mother and stepfather for his inheritance. The mother, played by Sharon Gless, survives and refuses to believe that it was her son who attacked her. With William McNamara, Brian Wimmer. (2 hrs.)

4 **Miss Rose White.** (Reviewed in this issue.) Kyra Sedgwick plays the title character in a movie based on Barbara Lewbow's play *A Shayna Maidel.* It's 1947 New York, and Rose, a Jew who's assimilating faster and more thoroughly than her family cares for, is suddenly visited by her older sister, who was thought to have died in a concentration camp. With Maximilian Schell, Maureen Stapleton, Amanda Plummer, Penny Fuller, and D.B. Sweeney. (2 hrs.)

7 **Stay the Night.** (Reviewed in this issue.) Barbara Hershey plays a woman (not Pamela Smart—that was last week) who seduces a teenager, then persuades him to whack her husband. Morgan Weisser is the young man; with Jane Alexander and Fred Dalton Thompson. Part 1 of 2 (2 hrs.); Part 2 shown Monday at **9:00 p.m.**

13 **49** **Henry V** (1989). A triumphant version of Shakespeare's great war play, directed by and starring the audacious young Irish actor Kenneth Branagh. This is rowdy, direct, mud-earthy Shakespeare, popular in the best way, passionately and thrillingly performed by a crop of Britain's best classical actors. Playing Katharine of France is Emma Thompson, a wonderful actress and Branagh's wife. (2 hrs. 30 min.) Also shown at **11:00** on **21**.

11:30
13 **The Margot Fonteyn Story.** A sprawling, engrossing profile of the prima ballerina, from her disciplined childhood to her freewheeling young adulthood to her spectacular performances, which gleaned the attention of all the dance world. (1 hr. 30 min.)

MON., APR. 27

7:30 p.m.
11 The **New York Yankees** put out the welcome mat for the **Texas Rangers.**

8:00
5 **Predator** (1987). Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. Good, solid actioner. With Carl Weathers. (2 hrs.)

13 **L.A. Is It.** Writer John Gregory Dunne seeks to debunk a variety of Los Angeles myths in this one-hour driving tour of the city, which includes the barrios of East L.A. and the high-gloss homes of Hollywood.

A-E **Peary's Race for the North Pole.** David L. Wolper's hour-long documentary about Commander Robert E. Peary's victorious expedition to the North Pole, which was tempered by Dr. Frederick A. Cook's claim that he had been there first.

TNT **Cat Ballou** (1965). Side-splitting Western with Jane Fonda as a former schoolteacher who takes the law into her own hands, hiring Lee Marvin, a way-over-the-hill gunfighter, to take on the Wolf City Development Corporation. (2 hrs.)

9:00
4 **In the Shadow of a Killer.** (Reviewed in this issue.) Scott Bakula of *Quantum Leap* plays a decorated New York cop who becomes very unpopular when he speaks up against the death penalty for a murderer convicted of killing another cop. With Lindsay Frost, Miguel Ferrer. (2 hrs.)

7 **Stay the Night.** (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

13 **49** **The Machine That Changed the World—"The Thinking Machine."** The fourth segment in this five-part series about the computer inspects artificial intelligence. (1 hr.) Also shown at **midnight** on **13** and Tuesday at **10:00 p.m.** on **21**.

DIS **Foreign Correspondent** (1940). Alfred Hitchcock's fast, exciting tale of espionage and political intrigue in pre–World War II Europe. With Joel McCrea, Albert Basserman, George Sanders, Herbert Marshall, Robert Benchley, and Laraine Day. (2 hrs.)

10:00
13 **49** **Madness By Jonathan Miller—"The Talking Cure."** Miller's series on mental illneess ventures into the arena of psychotherapy, pioneered by Sigmund Freud and now practiced in many places in many ways. Part 4 of 5. (1 hr.) Also shown at **1:00 a.m.** on **13** and Tuesday at **11:30 p.m.** on **21**.

TUE., APR. 28

8:00 p.m.
5 **Uncommon Valor** (1983). Childish but undeniably stirring right-wing fantasy. A retired Army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Featuring boxer Randall "Tex" Cobb, Patrick Swayze, Fred Ward; deftly directed by Ted Kotcheff. (2 hrs.)

11 **The Breakfast Club** (1985). A teen movie that's by turns insightful and trite. Five high-school students, all on Saturday-morning detention for very different reasons, try to sort out things among themselves. With Emilio Estevez, Judd Nelson, Molly Ringwald, Anthony Michael Hall, and Ally Sheedy. (2 hrs.)

13 **49** **Nova—"Secrets of the Dead Sea Scrolls."** A one-hour program on the handling of the religious treasure that was discovered by a Bedouin shepherd in 1946. Also shown at **9:00** on **21**.

8:30
CNN **Country's New Voice.** A half-hour special about the popularity explosion of country music and a look at how some of its most successful practitioners have gotten to where they are.

9:00
2 **Deliver Them From Evil: The Taking of Alta View.** Harry Hamlin, Teri Garr, and Terry O'Quinn star in a new drama based on a true story involving a gunman who holds a hospital's entire maternity ward hostage, upset over a procedure that was performed on his wife. (2 hrs.)

13 **Frontline—"Who Cares About Children?"** A look at the state of child welfare in the United States, where the foster-care population has swelled 60 percent in five years and continues to climb. The child-welfare system in Arkansas, home state of Bill Clinton, is one of the focuses of this program. (1 hr.)

9:30
MAX **The Five Heartbeats** (1991). Robert Townsend's film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. (2 hrs.)

10:00
13 ***Listening to* America With Bill Moyers—"Can We Govern?"** American voters are disturbed by political corruption and Byzantine practices in Congress; politicians, meanwhile, blame a piranhalike press and uninformed public for their inability to pass meaningful legislation. Moyers addresses this chasm with five members of Congress, including outgoing senator Warren Rudman, Republican of New Hampshire. Part 1 of 2. (1 hr.) Also shown at **1:00 a.m.**

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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Continued on next page.

Continued from previous page.

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Beautiful, Blue-Eyed Southern Blond—32, Harvard-educated - MBA, marketing manager, world traveler, 5'5", slim/fit. Enjoys leisure running/cycling, entertaining, Gershwin, the Hamptons, good books, to dance and laughter. Seeks Waspish male to 37 to share these interests. Gentleman should embody these S's: smart, sexy, sincere, sophisticated, strong, secure, social, sensitive. Nonsmoker, drug-free. Photo/note required. 5616 ✉

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Quite A Catch—Very successful, attractive, intelligent, divorced, Jewish white male, 48, 5'10", who is sensual, stable and available - seeks a special lady for a loving relationship. Must be 33-42, fit, very pretty, intelligent and honest. (Smokers welcome). A love of water and boats is a must for enjoying weekend country home. Looking to share sunrises and sunsets. Photo/phone a must for reply. 9791 ✉

Magical Moments Happen—Truly handsome Jewish male entrepreneur, 5'10", 165, 35, with green eyes and great body and mind. Seeks slim, smart and humorous woman, 24-34. Let's explore all life offers. Photo. 4994 ✉

Dare To Dream!—With an incurrably romantic, prominent MD/PhD, quite handsome (they say), funny, really nice guy, tall, fit, 39, ultrasuccessful, seeks Spring fever with exceptional lady, to 38, warm, at least 5'7", slim, for spectacular romance, life, family. No reply without photo. 4999 ✉

Happy, Healthy, Successful—Attractive, communicative woman (33) seeks similar man, 30s-40s. 1851 ✉

Try It! What Can You Lose?—That's what my friends tell me. I am a 31-year-old, professional Jewish male looking for the last piece to my puzzle. I am 6', fit, handsome, athletic, outgoing, sincere, honest, and hoping to hear from you soon. Note/phone/photo please. Thanks 3017✉

Caribbean Weekends/NY Nights—Very successful, handsome and fun Wall Street exec, warm-hearted, athletic, 41, Christian (me, not necessarily you), JD/MBA, searching for a slim, attractive (model looks), Caucasian or Oriental, younger lady (under 33), who likes travel, the good life and romance. Photo/note. 5604 ✉

Exceptional Man—Successful Wall Street career. Handsome, young 53, 6', dark hair, healthy, good physique. Loves golf, reading, film, Rangers. Seeking a nonsmoking female complement, 35-45, who appreciates dry humor, good food and wine, a generally intellectual, artistic and fun approach to life, and a possible lasting relationship. Please send letter and recent photo (a must); I will reciprocate. 5637 ✉

Showgirl Facade—Jewish professional - seeks elegant, intelligent, caring, athletic, tall man, 48-58. 9770 ✉ ☎

Successful Manhattan Physician—Male, 40, Jewish, 5'11", good-looking, athletic, sense of hunmor. Likes skiing, tennis. Looking for successful, pretty, thin woman, 25-40. Photo. 3021 ✉

American-Born Woman, 30s—Asian heritage - relocating back to NYC after living overseas on a research project; interested in relationship reform with monogamous agenda. I'm an eclectic, career-wise nonfeminist, possessing traditional family values, involved in global issues. Candidate of choice would be a dark-haired mainstream Republican, Ivy, Wall Street mensch (33-60), willing to start a family within the next year. Please submit photo and curriculum vitae to enter campaign. Stops along the campaign trail should include cultural events and scandal-free romance. Nominees to be chosen based on values issues. Election to be held shortly thereafter. Term of office: eternity!! 3028 ✉ ☎

Seasoned Lady—Is looking for a man, 55-70, to share walks in the park, cultural events and other pleasures. 9795 ✉

Humor Bonds People—Female, 60ish, desires humorist. POB 1173, NY 10023

Seeking Mr. Midwest—You are late 40s, divorced with two children, own or run your own business, live in NYC and have an outgoing personality with a great sense of humor. I am 43, tall, slim, very attractive, intelligent, successful, outgoing, warm, caring, fun and down-to-earth. Note/photo/phone. 3004 ✉ ☎

Smart, Sexy, Shapely—Successful lawyer - vivacious redhead, green eyes. Seeks Tall, sane, sensitive, warm and caring man, 50-60, for love and laughter. Must be top professional/CEO. 5629 ✉ ☎

Very Pretty, Green-Eyed Brunette—Jewish professional, 41, 5'5", slender, with a warm, sincere, fun-loving heart - for that special man. 5314 ✉ ☎

Donde Esta La Amor De Mi Vida?—Llama me querida! 9769 ✉ ☎

Dear Divorced Jewish Mom (NY/CT)—You just ran out of excuses. Truly great, divorced Jewish guy - handsome (really), alive, caring, passionate, loves kids (weekend dad), bright, creative, romantic, active, funny and real. You: alive, bright, very attractive, 28-38, 5'4" plus, slender nonsmoker. For keeps. Note, photo please - happy to trade. 9774 ✉ ☎

Chic And Savvy Social Scientist—Looking for a smart Jewish-like man, late 40s, with a sparkle in his eye. 9779 ✉

Sweet, Sensual, Cerebral—This Jewish lady seeks a 62-69-year-old man who is charming, considerate and comfortable, for serious involvement. 5619 ✉ ☎

Slim, Pretty, 30—Professional, Jewish, shapely female seeks cute, athletic, professional Jewish male to age 40. 4989✉☎

A Honey Of A Blond—Pretty, slim, bright, warm, laughing green-eyed blond - seeks special Jewish man, 38-48, for love and laughter. Photo please. 9788 ✉ ☎

Dynamic, Successful Professional—Single Jewish male, 27, enjoys dining out, working out, staying in. Seeking fit, shapely woman, 22-32, desiring lasting relationship. Photo preferred. 4992 ✉

Tall, Dark, Almost Handsome—Athletic, trim, professional, independent man, 41, seeks independent woman, 30-45, for interdependent relationship - to share friendship, life, love and laughter. Photo/phone/note. 9808 ✉ ☎

Attractive, Intelligent, Young—Mulatto woman, seeks serious relationship with Caucasian doctor, 30-35. Attractive both inside and out. Please send photo and phone number. 3024 ✉

Presentable Artist, Entrepreneur—58, 5'11", divorced, retired, financially secure, looking for an attractive, down-to-earth woman of independent means, good sense of humor and compatible background. Photo. 3026 ✉

Attractive Violinist/Teacher—43, seeks educated male companion. 5643 ✉

Don't Give Up!—Because this tall, very pretty, very shapely, green-eyed brunette, loving, passionate, self-made, successful NJ woman can end your search...if you're a loving, sincere, tall, attractive man willing to risk love again, so will I. 3012✉☎

Pretty, Slender, Upbeat Jewish Female—Great smile, warm heart - seeks special male, 47-57, for togetherness. 9748✉ ☎

Wildly Successful, Well-Known CEO—49, slim and good-looking, seeks very smart, naturally pretty, slim, funny, successful female, 29 or older, to share NY and Hamptons. You should move equally well on Park Avenue and Riverside Park - *but definitely prefer the latter.* Working knowldege of tennis and opera a plus. Photo/phone. 4979 ✉

MD—34, bright, slim, financially secure, shy, seeks a self-confident, slim, extroverted woman, 25-32, for a lasting relationship. Photo. 3018 ✉

Very Wealthy Australian Tycoon—32, seeks voluptuous European or Latin-American Jewish woman, up to 25, for marriage. Respond by phone for 24-hour reply. 5478 ✉

Ivana Look-Alike—Trim, 5'6", looking for my Trump card, 40-50, fit, to enjoy fine dining, theater, fun and laughter. Note and photo. 3007 ✉ ☎

The Good News Is That I'm Available—The bad news is that we haven't met yet. Extremely attractive, fun-loving, witty Jewish female seeking single white Jewish male, aged 42-48. I love to ski, golf, play tennis and gamble. I'm an attorney and stockbroker. Let's get together and find out why life is just a bowl of cherries. Only top-quality, extremely handsome man need apply. 5606 ✉

Unknown Legend—Long-legged, attractive Jewish doctor, 33, with passion for rock 'n' roll, movies, Szechuan food and step classes - searching for a bright, attractive professional man, 28-40, with a heart of gold. Must be over 5'10", and have a sense of humor. Photo/note/phone. 5605 ✉

Just Fishing—For a great catch. Sassy Jewish Manhattanite (31 - fit - blond - Ivy) seeks successful, Jewish, 30s male with smarts and humor, for romance and giggles, and maybe forever. To reel me in - note/photo. 5642 ✉

Investment Exec, Ivy League—40s, nonsmoker, Christian, seeks attractive woman with appreciation for life - a partner. 9811 ✉

Frankly Fabulous Female—Manhattan, mid 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65 please. 9771 ✉ ☎

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Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man under 50. 4975 ✉

Let's Spend Sunday Together—Play racquetball, grab the Times and bagels, shoot pool or catch a movie. I'm 30, 6', athletic, super-personable, very outgoing Jewish guy. You're thin, bubbly, huggable, classy, fun. Let's be friends. 3025 ✉ ☎

Very Pretty/Smart Jewish Princess—39, huggable, lovable East Sider, seeks handsome, princely husband. 9792 ✉ ☎

Jazz And Classical Piano Devotee—56, seeks down-to-earth, nonsmoking, trim, Queens lady, 35-50, to share same. 5623 ✉

Late 40s, Renaissance/Businessman—6', 190, Ivyed, witty and offbeat, informed, traveled; wants classical music, skiing, sports, et al. Hopes to meet compatible and pretty mate (30s). Photo. 9790 ✉

Affectionate And Romantic Man—New lawyer, very young-looking 40, 5'9", 160 lbs (no kids), cute, sensual, runner, funny - looking for younger, petite, happy woman with a heart of gold, who is successful, passionate, cuddly, appreciates loyalty and is unafraid of intimacy - to be best friend and wife. Photo optional. 9728 ✉

Italian Male—Young 40, 5'8", sensitive, secure, caring, good-looking, nonsmoker. Hoping to meet one special, refined Hispanic beauty of quality, 25-35, who is educated, sensual, loves romance and is not afraid of commitment, to share many interests and each other. Bio and photo required for reply. 9731 ✉

Resident Of Toronto—Jewish attorney, Canadian, single, 49, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earth, fit, youthful, successful, good-humored, nonsmoker, nondancer. Frequently visits NY for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1587 ✉

Love And Style—Make life worthwhile! Single female Wasp, 5'8", 33, bright, pretty, sophisticated, creative, successful, witty, seeks tall, nonsmoking, GQish, similar male for honest relationship. Photo/note. 9754 ✉

Jewish Professional, 27—Seeks relationship with attractive, shapely, creative, cultured NYC female. Photo. 3033 ✉ ☎

Secure Woman Wanted—I'm sincere, honest, affectionate, compassionate. Also athletic, funny, successful, handsome, Christian, divorced, 45. I seek an intelligent, happy, normal, pretty, slim, athletic Christian woman with a desire to commit, 30-40. Note/photo/phone. 9735 ✉

Attractive Woman—British, young 44, seeks nice man, 38-50, to share many interests. Note/photo/phone. 1591 ✉

Pretty, Upbeat—28, 5'6", slim Jewish Ivy grad seeks cool, warm, hot, Jewish professional guy, over 5'9", 25-35, who's reading this as a means to a beginning. Note/photo/phone, please. 5609 ✉

Attractive, Affluent, Athletic—Cultured, semi-retired gentleman, eary 60s, seeks intelligent, adventuresome, slender, pretty woman, 30s or 40s, who loves to play golf and ski, go to Lincoln Center and travel to exotic places. Recent photo/note appreciated. 9773 ✉

Sophisticated Companion Sought—By very fast-track professional, recently returned from several years abroad. Through luck (more than skill), I now have the time and resources to enjoy a very nice life style, including travel. However, I have not yet found that special woman with whom to share these experiences of beauty and perhaps the rest of my life. I am 31 and generally able to speak English in complete sentences (despite being Ivy-educated). I believe in old-fashioned values such as respect and character and retain the ability to laugh at myself. I seek an intelligent, sophisticated woman to accompany me on my journey. You should have grace and style and feel equally at ease at board meetings in Europe or drinking beer in blue jeans. Age, race not important but international experience/languages a plus. Map reading ability optional for this companion but note/phone/photo is essential. 9775 ✉

Attractive, Successful—Jewish female, Manhattanite, seeks well-educated male counterpart, 55-65 - be sensitive, caring, and ready for a real relationship. 5607 ✉

Extremely Fun—Good-looking, very successful marketing consultant, 31, seeks same in a 25-36 woman. Well, not an exact replica, but good-looking, witty and intelligent, with interests from the Mets to opera (and everything in between) would be nice. Spontaneity, warmth and sexy are also always appreciated. I know you're out there. Note/phone/photo. 5611 ✉

Handsome, Passionate—Athletic attorney, 43, ready to share his life with attractive, passionate female, 27-35, who is intelligent, caring, tender and happy to be alive. Note/current photo. 5612 ✉

Smart, Pretty Lady—Slim, Jewish, Ivy MBA, 34. Enjoys reading, the arts and the outdoors. Seeks a witty, well-educated, literate man, 34-41. 9765 ✉ ☎

Secure Professional—Tall, Jewish, 50s, seeks tall, brainy woman to 45. 9777 ✉

Very Attractive Woman—NYC, playful, personable, adaptable, somewhat impulsive, enjoys discovering things, 5'7", thin, blue-eyed, Christian - seeks tall, thin, educated, successful, easygoing, bright man, 37-45. Nonsmoker please. 9780 ✉

NYC Banker/Attorney—Seeking an attractive, refined, intelligent, woman, 50s - for a single, white Jewish male, North NJ resident, trim, fit and considered good-looking. Propose sincere relationship - note and recent photo. 9783 ✉

Reformed Philosopher And Musician—Now successful, unconventional Wall Street attorney, 40, attractive, loving, compassionate, athletic - desires caring wife, children. Photo/phone please. 5622 ✉

Early 30s, Attractive, Sincere—Female professional - enjoys countryside and cityscapes. Seeks a terrific male, 30 plus, for friendship/romance. Photo/note. 5618 ✉

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Beauty, Brains And Lots More...—Strikingly attractive, successful professional woman - former Bostonian, 40s, who loves tennis, entertaining, baseball, dancing, fitness and travel. You are an attractive, fit, successful (40-55) professional man of integrity and depth - fun to be with and interested in a romantic, best-friend, lasting relationship. Note/photo. 5613 ✉

Available Guy—Spiritually evolved, emotionally free. Same age as Beatty and Redford, with similar Waspy good looks. Athletic, successful professional - inspired by ocean, theater, ballet, Mozart and Dylan - seeks similar woman, 30something. Note, photo please. 9784 ✉

Dentist/Businessman, 50—Good-looking, financially secure, does volunteer work in third world countries. I am open, emotionally honest, into feelings and willing to take risks. Am looking for a loving, committed relationship. Am interested in world affairs, social issues (liberal), travel, basketball, tennis, theater, antiquing, etc. You must be attractive, a good conversationalist, affectionate, honest and emotionally evolved. Please be independent, self-confident, 35-45. Race/religion are unimportant. Photo please. 9781 ✉

Bright, Cute And Slim Female—Enjoys art, music, antiques, and stimulating company. Seeks creative, intelligent, successful, emotionally secure man to share fun, excitement and warm evenings. 35-47. Photo/note/phone a must. 5615 ✉

Theatergoing Gal—Seeks 60s-plus gent for cultural fun and more. 9785 ✉

Wall Street Exec—Wasp, early 40s, athletic, good-looking, East Sider, Harvard grad. Affectionate, supportive, perceptive, keen sense of humor. Loves music, literature, travel. Seeks intelligent, playful woman who is ready for a relationship based on friendship and trust. 5624 ✉

Joyful Woman Of Plenitude—(Wellspring of warmth, a BA, two MAs, flexible traits, successful professional, attractive face and body, 5'5", 117 lbs) wishes to fall in healthy lust with a self-completed, appreciative, tall professional man (51-61, PhD, etc.) who feels life intensely and wants to live in a fun, creative, caring relationship. 9807 ✉

Long-Legged, Brown-Eyed Woman—Elegant, intelligent, creative, classic looks. I am Jewish (but you don't have to be), 33, 5'7". I love the diversity and excitement of NYC yet am searching for tranquility in the midst of this chaos. I'd like to meet a man, 30-45, who is open, communicative and secure in himself. Someone with an artistic nature and a sense of playfulness - just a little left of center. Note/photo please. 9787 ✉

I Have It All—Elegantly attractive, successful, professional Jewish woman, young 50, world traveler, sensuous, savvy, charming, seeking successful man excited to live life to its fullest. 9789 ✉

Successful, Handsome Executive—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 3016 ✉ ☎

Soft-Spoken, Alluring And Caring—Seeks gentleman, 30-49, cultured, romantic, successful, emotionally secure, marriage-minded. Photo please. 9794 ✉

Tall, Dark, Handsome Attorney—Divorced, 44, 6'2", 185 lbs - former model - enjoys sports, movies, music. Seeks tall, slim, attractive female (28-38) for serious relationship. Animal lover a plus. North Jersey, Rockland, Westchester okay. Phone/note/photo appreciated. 9803 ✉

Seeking Quality Female—Prefer black, Latino or Asian charmer, 42-48, with JD, MD or equivalent. I am handsome, sensual, warm, romantic white male attorney with sense of humor, who enjoys theater, diverse dining, travel, skiing, adventure, exploration, conversation and relaxation. Nonsmoker. Photo appreciated. 9798 ✉

I'm No Long Shot—But a single, white, attractive brunette, 5'5", 34, who loves movies, music and scuba diving, with season tickets to the Jets, Knicks and Rangers, who seeks a tall, attractive, outgoing, bright, successful man, 30-42, interested in romance and friendship. Nonsmoker. Photo please. 9809 ✉

Attractive Professional Man—Late 30s, smoker, kids, seeks very thin woman, 21-34, for serious relationship with no nonsense, no games, no waiting. 9800 ✉

Urban Cowboy Wanted—Should be professional/cultured, 45-55. 3003 ✉ ☎

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Tired Of Being Single—Jewish "Big Man", 25, seeks friendship and more with Jewish female, 23-27. I enjoy sports, outdoor activities and music. Would like to go to concerts, Mets games and enjoy life with an energetic and interesting NYC woman. Nonsmoker. (212) preferred. Note/phone/photo optional. 4965 ✉

41 Year-Old Jewish Professional—Tall, handsome, athletic, communicative and warm with varied interests, seeks nonsmoking, attractive, intelligent, warm, communicative woman, under 35, for serious relationship to start family. Note/photo/phone. 9797 ✉

Slim And Sexy—Jewish beauty, 34, 5'8", 135 lbs, seeks reasonably sane and successful man, 34-48, to share a romantic and fun-filled future. Please be a nonsmoker, emotionally secure, easygoing and spontaneous. 3011 ✉ ☎

My ABC's—I'm an athletic, bright, caring, devilish, erudite, fit, gentle, handsome, inquisitive, Jewish, kissable, liberal, mature, neat, open, professional, quixotic, romantic, sensual, tall, unique, vibrant, witty, x-citing, young (at heart) zoologist - and I like art, books, cars, diving, Einstein, fishing, Gable, hikes, Israel, jazz, kayaks, LA Law, meat, NYC, opera, pets, quips, rain, sun, travel, Utah, Vandas, wine, XX, Yucatan and zoos. If you're a tall woman under 45 who laughs easily, and your ABC's include attractive, bright and caring, we can win the spelling bee. Photo/note/phone desired. 4997 ✉

Boing!...Spring Fever Hit Hard—Pretty Jewish blond, 40, slim, creative, warm, seeks tall, handsome, loving, generous soul with affinity for laughter, nature, the arts. Nonsmoker/photo a must. 4993 ✉

Athletic, Artist, Attractive—Female, 35, 5'3", sandy-blond hair - seeks a romantic, young-at-heart, nonsmoker, physically fit, fun-loving guy, 30-40, who's ready to fall in love with one special woman. Phone/note/photo. 5608 ✉

Successful European Gentleman—55, seeks younger lady of Latin descent. Note/phone/photo. 5614 ✉

Poor, Homely, Dull—But they say opposites attract. Are you the woman who will help me prove "they" are right? If you whizzed past the magic 50 and are adventurous, please send a photo and I'll send you mine. 4996 ✉

Sultry Brunette—5'2", attractive, slim, voluptuous, 39, professional writer, funny, warm and brainy, Jewish - seeks professional male, 30s-40s, 5'8" and above, with sense of humor and masculine good looks. Photo/phone. 1850 ✉

"If Slim-Fast Has Worked"—Yet you haven't lost your beauty in/out, send best Kodak to cute, successful, in-shape, 43, divorced Jewish male who seeks sincere Jewish female, 32-40, to share many diversified interests. 1849 ✉

Bicycling Companion Wanted—Wealthy property owner, 43, 5'9", seeks attractive woman for bicycle trips, travel, theater, opera, etc., and other activities leading to relationship. Photo optional. 3013 ✉

Tall Single Male—36, athletic, sensitive Christian professional. Enjoy travel, adventure, outdoors, sense of humor. Looking for sincere, down-to-earth NY/NJ woman (27-34) for serious relationship. Photo appreciated. 5641 ✉ ☎

Seeking Adventurer In Love And Life—30-45, funny, athletic, successful - not afraid of a strong woman, a strong commitment or a 50-mile bike ride. I am 39, professional, into sports, film, travel. No "suits" or "shleps." 5634 ✉

This Pretty Woman—57, would say to a single man if we shared fun, intimacy, friendship: Baby, if I don't love you, then grits ain't groceries, chicken ain't poultry and Mona Lisa is a man. Phone. 3006 ✉

Blue-Eyed, 5'9", Handsome—Athletic, Jewish, successful business owner, age 33, looking for aged 20-30ish, very attractive, slender, loyal woman for loving relationship and fun. Photo a must. 3022 ✉

Superb Husband Credentials—Trim, 5'10", handsome, refined, with success, class, style and integrity, Jewish, early 40s - seeks very elegant, sweet, intelligent, shapely, classy-looks lady, 28-38. 3002 ✉

Read This Now—I am handsome, tall and ready. My blue eyes are the mirror of my soul. At the age of 32, I am a success. I am a loving and loved friend, a dancing fool, a romantic. I am passionate about music and art. Your mother will like me but you will love me. You can take me anywhere, I will take you everywhere. I want to be with you always in body and spirit. You are a beauty outwardly as well as within, warm, loving, able to laugh at yourself and the world, accomplished or ready to be independent, intellectual and giving. Please be under 32, Jewish and a nonsmoker. Sense of humor is important, so make me laugh at least once in your reply. No photo/no reply. 9772 ✉

Delightful, Green-Eyed Brunette—A real woman, feminine and vibrant, cultured - with intelligence, sparkle, warmth, honesty, kindness, sense of humor, an adventurous spirit and a zest for life. Seeking a very special man with similar qualities, successful, Jewish, age 48-58, ready for shared laughter and a loving relationship. Note/photo please. 5556 ✉

Successful Photographer—36, blond, 6', warm, gentile male, looking for a stylish, slim female with inner and outer beauty/artistic and sincere, 25-30. Let's explore a friendship and warm our hearts. Note/photo helpful. 4998 ✉ ☎

Attractive, 37, Intelligent—Warm, nonneurotic professional, mother of 10-year-old. Looking for gentleman who enjoys dinner, movies, museums, music and open to new interests. Letter/photo please. 9768 ✉

Willing And Able—To make a commitment. Professional Catholic male, 39, 5'10", handsome, sense of humor. Seeks nonsmoking woman, 29-35. 9801 ✉

Circle This Ad—Exceptional/petite, versatile traveler/skis/boats - seeks outgoing, 26-36, ambitious/successful/loyal FL lover, likes above - more. 5638 ✉

Semi-Normal Male Wanted—Do you own a suit? Do your socks match? Single white female looking for mate. Resume and photo please. 5599 ✉

Looking For Doctor Kildare—Very attractive, petite, blue-eyed blond professional female, early 30s, seeks sweet, smart, handsome *MD*, for fun and possible long-term relationship. Good sense of humor a must. Photo/note. 5639 ✉

I Floss My Teeth, Drive A Jeep—Enjoy Howard Stern and Italian food (garlic), and the great beauty that the outdoors has to offer (ski, camp, fish, sunsets and full moons on hot summer nights). I adore children, have a 4 1/2-year-old daughter (she lives with her mom) - would like to remarry and maybe have one more, plus yours? I'm 39, artistic and creative, self-employed in the construction trade. Looking for a young, beautiful, sexy, Jewish, voluptuous, mature woman who's open to a serious relationship. I'm tired of starting over, aren't you? Spring is here, let's go for it! Note/phone/photo. POB 236, Roslyn, NY 11576.

Confirmed Romantic—And eternal optimist, seeks ultrafeminine, spirited soulmate, 25-35, for romance and commitment. Note/photo please. 3030 ✉

Black Man—Mature, well-educated, artistic, financially and emotionally secure, seeks petite, slender female, any race, mid 30s-40s. Photo a must. 3031 ✉

One-Day Sale - Pre-Summer—Deluxe model male, compatible with most female units, especially those requiring a relationship attachment. This unit is 33, 6'1", 190 lbs, handsome, athletic, compassionate, intelligent, humorous, successful and family-oriented. Limited warranty. Batteries not included. Photo a must. 3023 ✉

Tarzan Seeks Jane—Jane must be intelligent, sophisticated, kind, gentle, love nature, laughter and fun. Optimum body and looks a must. Tarzan sends photo in loin cloth and autobiography on reply of Jane's photo and note. Single Catholic male, 35, 5'10", 170. 5625 ✉

Above-Average Guy—34, thriving NY writer and music lover, desires warm, fascinating mate to share quiet urban pleasures. Note/photo helps. 5644 ✉

Not Very Mature—Tall, funny, down-to-earth man, 47, seeks trim, playful, health-conscious woman under 40. 5645 ✉

Magic May Happen—Hoping to share long walks, passionate kisses, laughter and little ones with a Jewish man, 37-49. Me: svelte, long hair, Jewish. 3032 ✉

Lively, Leggy Wall Street Woman—Seeks mensch, 42-58, who is probably intellectual, preferably cultural, and definitely caring. 5601 ✉

Unpretentious And Easygoing—Jewish attorney, Manhattan resident, seeks wholesome and in-shape Jewish female, 24-31, who loves sports and exercise, to explore NY. Note/photo. 5602 ✉

Outdoorsy, Creative Professional—And artist, with contagious spirit, infectious laugh and catchy looks, seeks man, 40-55, with extensive heart and brain function, for mutual intensive care. 9786 ✉

Let's Start Chapter Two Together—Widower, early 60s, Jewish, kind, successful - likes theater, concerts, film, travel and the finer amenities of life, which would be more enjoyable with an attractive, fashionable lady, 50s-early 60s. Photo appreciated. 9760 ✉

Pretty, Spunky, Jewish—Gal, 30s, who never thought she'd write this, seeks athletic Jewish guy, 30s, who never thought he'd answer this. Note/photo. 4974 ✉

Buxom Brunette—Size 5/sweet, Jewish/jovial, seeks Jewish male MD. 9767 ✉

Pretty, Smart, Funny—Professional woman, 37, seeks partner in the game of life. Must be male, professional, 35-48, happy with yourself and interested in marriage. 5635 ✉

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Well-Established, Financially Secure—Jewish man, early 40s, nonsmoker, desires marriage and children. Prefers Jewish woman who also wants to start family, who is semi-Kosher and committed to traditional Jewish values and customs. Intelligence, independent spirit, good sense of humor, social graces and positive attitude are also important attributes. In Canada, one hour by air from NYC. If interested, please respond with note/phone. 1840 ✉

Ballet, Tchaikovsky, Michelangelo—Are some of the inspirations of an attractive male physician, 45, interested in meeting a beautiful woman with similar values. Photo/phone/letter. 9776 ✉

Physician—Wasp male, 5'11", trim, handsome, good-natured, civilized - seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 5636 ✉

Lonely Teddy Bear—Tall, highly successful, creative, literate, world-traveler but shy man, with eclectic tastes, seeks tall (5'9" or taller) woman, 35-45, with similar interests, for the fun and folly of New York. Photo please. 4991 ✉

Jewish Male Manhattanite—5'7", 35, very athletic, youthful, handsome, funny, highly successful in offbeat profession. Loves late-night dining, companionship and adventure. Desires honest, sincere, caring female, 22-35, very athletically fit or voluptuous, sense of humor, nonsmoker, people lover. Photo a must. I'd love to meet you! 9766 ✉

Down The Road A Piece...—Into a future of sunsets bright and beautiful. This woman's way is one of loving and caring, honesty and strength. Today, she is a 39-year-old brunette of Jewish background who seeks a man with whom to share active and passive pursuits. 4978 ✉

Kirstie Alley Look-Alike—Busy, leggy brunette actress, 38, will make time for right guy. Him: handsome, affectionate, curious, not broke, unafraid of independence and passion. Wants nonsuffocating monogamous relationship. Age negotiable. Me: adventurous, fun, cynical, direct, intensely curious, elegant, with off-the-wall humor. Ex-wife, kids are okay. Photo and letter a must. 3027 ✉ ☎

If You Are A Sensuous Woman—28-36, with a great figure, and looking to meet a successful, attractive professional in his 40s, I might be lucky enough to hear from you (with photo), and perhaps we can travel the world and sample its pleasures together. 5610 ✉

Jewish European Lady—Elegant, beautiful blond, 37, 5'7", slim NYC professional - enjoys theater, travel, sports. Seeks tall, successful, traditional man. 4980 ✉

Gay White Female—Professional, 33, feminine. Looking to meet same for friendship and possibly more. Note, phone, photo. 4971 ✉

Very Pretty Sailor—With sloop on CT shore. Youthful, slender at 45 - creative, successful, selective. Welcomes response from bright, handsome, discriminating male, interested in sharing summer sails, the arts, humor or a ski chairlift. 4982 ✉

Seeking Love Of My Life—Successful, very attractive, educated, 6'3", Christian, softspoken man who enjoys sailing, secluded beaches and romantic evenings - seeking very attractive, caring, 28-38, romantic woman who laughs easily and has a zest for life. Photo/note. 9810 ✉

Why Waste Spring—In search of Mom's Mr. Perfect, when you can get your own guy right now (single white male, 30ish, 5'11")? Thou shalt have fun! 4987 ✉

Now Available On LI—Exceptionally pretty, tall, slender, fit (37), divorced Jewish professional (no kids), seeks tall, athletic, stable, secure, professional Jewish male. 4986 ✉

32-Year-Old, NJ Jewish Male—Handsome, successful, athletic, seeks an adventurous, attractive female for relationship. Photo/phone. 5640 ✉ ☎

23-Year-Old—Tall, slender, handsome graphic artist, on shy side, looking for warm friendship with a sensitive, pretty woman of similar age (photo please). 5617 ✉

European Professional Woman—Working in NY offers her immediate yes to sharp gentle-man, at his 40s, who looks for rust resistant relationship and more. Please no ad addicts. 1592 ✉

Kinder, Gentler Person—Jewish female, 39, tall, corpulent, ethical vegetarian, bridge player, theatergoer - seeks compatible, non-child-oriented nonsmoker 9799 ✉

STRICTLY SPEAKING...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

Athletic, Artist, Attractive—Female, 35, 5'3", sandy-blond hair, seeks a romantic, young-at-heart, nonsmoker, physically fit, fun-loving guy, 30-40, who's ready to fall in love with one special woman. Phone/note/photo. 9796 ✉

Jewish Male, 37—Works for a living and does well enough. I am looking to get married. How about you? Photo. 4988 ✉

Wanted: Big Hearted Businessman—Size 42 plus, by attractive Manhattanite, 5'2", 42, blond, who loves world travel, art (will teach), movies, restaurants. 4995 ✉ ☎

Bright, Feminine, Adventurous—If loving and being loved, good books, staying fit, dancing, candlelight dinners, exploring city streets and mountain trails, and just knowing how to have fun sound like the good life, I'd love to hear from you. You'll find me quiet on the outside, warm, affectionate, secure and happy on the inside. I'm also tall, slim, 34, and don't smoke. Photo appreciated. 5621 ✉ ☎

Looking For The Chemistry Thing—You know, when you laugh a lot and stuff. Best chance is with a bright, playful, generous and slim Jewish woman with upbeat personality, offbeat sense of humor, down-to-earth nature. Me? Attorney, 30, genuinely thoughtful and handsome. Enjoy theater, film, books; shun the trendy and pretentious. Photo please. 4983 ✉

I Know It's Not The Most Natural Way—To meet, but I can keep a secret. I'm a 36-year-old, cute, successful, athletic, sensitive Jewish man - looking to build a great relationship with an intelligent, caring, sexy, loving woman. Photo appreciated. 4984 ✉

Part Teddy Bear, Part Circus Bear—Always huggable. Very handsome first-time advertiser, Manhattan professional, 6', 185 lbs, 34. Would like to meet a sincere, non-neurotic woman - who's gorgeous (model?) to boot. Seeking a summer romance (Hamptons?) and possible long-term co-hibernation. P.S. Please send a photo - this is already scary enough! 4981 ✉

A Solid Ten!—Looks, brains and personality. 30-year-old Jewish male seeks partner for great times. Note/photo. 4985 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 735

BY MARY ANN MADDEN

"Hello, I'm being tested for allergies to humans. Would you mind if I. . . ."

"Kathie Lee Gifford is one of the most beautiful women in America."

"It's one damn thing after another, isn't it?"

"My sister-in-law had an interesting experience at the accordion-repair shop. . . ."

Above, Conversation Stoppers. Competitors are invited to provide a sample of same: a line or two destined to doom colloquy.

Results of Competition 732, in which you were asked for Odd Couples.

Report: Having dwelt among trodden ways, we have seen a few of these before. Which is not to say they lack charm. From a former life: Pol and Chamber Pot. Don and Heidi Ho. Mischa and Eleventh Auer. Mucho and Robert De Niro. Toujours and Louis L'Amour. Maître and Ruby Dee. Canadian and M. Begin. Come Up and José Ferrer. Georges and Brica Braque. Yogi and Pall Berra. Stevie and A Fish Called Wanda. Claude and Other People's Monet. René and the Horse Before Descartes. Molly and Butter Picon. Al and Capp Pacino. The More and Daphne Du Maurier. Bugsy and J. Livingston Siegel. Looking and Sharon Gless. Boris Yelt and Original Sin. Robin and Boyz N the Hood. And, à la recherche d'une compétition complètement dissemblable, Tippecanoe Anne Tyler, Too.
Nice, huh? Thanks for these. And for those below. You always come through. So long, George, see you in a better world.

First Prizes of two-year subscriptions to "New York" to:

SONY CAM AND ALEXANDER KORDA
Tom Foley, Cranston, R.I.

JAVIER PEREZ DE AND MY LITTLE HORSE MUST THINK IT CUELLAR
Gary Tutt, Duncanville, Tex.

LOUIS AND GIULIANI WANTSTA B. MAYER
Glenn R. Hosken, Tallahassee, Fla.

Runner-up Prizes of one-year subscriptions to "New York" to:

MICHAEL AND EIGHT MAIDS A. MILKEN
Thomas Beenck, Tallahassee, Fla.

DAMON AND WEIGHT WATCHERS' WAYANS
Jennifer Duffy, Rochester, N.Y.

THE ACCIDENTAL AND LIZ TORRES
Holly Thomis, Cambridge, Mass.

And Honorable Mention to:

CRAZY AND MARY BAKER EDDY
David English, West Somerville, Mass.

JULES AND STILLMAN'S GYM
David A. MacMackin, N.Y.C.

THOMAS E. AND LA JEUNESSE D'AUJOURD' DEWEY
David Thomis, Providence, R.I.

KEN AND SOONER AULETTA
Anna Lambiase, Brooklyn

JACQUELINE AND I WOULDN'T WANT TO LIVE THERE BUT IT'S A NICE PLACE TO BISSET
Jan Leighton, N.Y.C.

MOSHE AND KISS ME, HARDY, I'M DAYAN
David Titus, Chelsea, Mass.

AUNTIE AND CARPE D. EM
Lin Shafarman, N.Y.C.

RAPUN AND HARRY VON ZELL
Chani Tabak, Highland Pk, N.J.

LOOK WHO'S AND J.R.R. TOLKIEN
Herb Martinson, Wheaton, Md.

GLORIA STEIN AND BABY M
Gertrude Bernstein, Yonkers, N.Y.

SOBA AND ADOLPH RUPP
Laurie Foust, Isla Vista, Calif.

ROGER AND THOU SHALT NOT COMMIT A DALTREY
Marge Schauer, Washington, D.C.

LINGUINE WITH WHITE CLAM AND DR. SEUSS
Carl Wolfson, Spring Valley, N.Y.

A GAL IN AND PETER KALIKOW
Adam Doyle, Blacksburg, Va.

MARCUS VIPSANIUS AND GET AGRIPPA
Cindee Leo, N.Y.C.

EUGENE AND WHEN THE LIGHTS GO ONEGIN
Mary Thomis, Providence, R.I.

LE STYLE, C'EST AND HERBERT LOM
Sheila Foley, Cranston, R.I.

LOUIS AND THE ABDOME NIZER
Richard Schulman, N.Y.C.

WHITE MEN CAN'T AND GORDON JUMP
Barbara Cloud, East Haven, Conn.

JANE AND STICK IT IN YOUR EYRE
Rochelle Davis, Denver, Col.

GOING ONCE, GOING TWICE AND HENRIETTA SZOLD
Elisa Falciglia, Reston, Va.

HOIST BY HIS OWN AND GEORGE PEPPARD
Steven B. Harris, M.D., N.Y.C.

ARMAND AND À VOTR' ASSANTE
Judith Disla, N.Y.C.;
Betty Loshin, White Plains, N.Y.

MIDNIGHT AT THE AND JACKIE ONASSIS
Wendy G. Glickstein, N.Y.C.

H. ROSS AND MON AMI PEROT
Christine Month, Stony Brook, N.Y.

ALPHONSE AND CAMPTOWN RACE TRACK FIVE MILES LONG, OH THE DO DAUDET
Natalie Wittenbrook, San Francisco, Calif.

RED HOT CHILI AND IRENE PAPAS
Jane Kretzmann, Vienna, Va.

BEA AND THE SONG OF BENADERET
Kelly Mahady, Washington, D.C.

GARRY AND HIROSHIMA MONA MOORE
Douglas Braverman, Southfield, Mich.

PIA AND OPEN ZADORA
John Foshee, Austin, Tex.

GOD AND DASHIELL HAMMETT
Neil Atkinson, N.Y.C.

JEAN AND I DREAM OF GENET
Diana Gillespie, Lindenhurst, N.Y.

TONY AND TOPLESS DANZA
David Proskin, Golden's Bridge, N.Y.

IT NEVER RAINS IN SOUTHERN AND JOSEPH CALIFANO
Wendy Gottlieb, McLean, Va.

YITZHAK AND COCK RABIN
Frieda Goldman, New Rochelle, N.Y.

VICTOR AND I, THE JORY
Cornell Jaray, Sarasota, Fla.

A RAISIN IN AND GRETA THYSSEN
Carol Caren, Moraga, Calif.

EDGAR ALLAN AND CACHE POT
Tom Morrow, N.Y.C.

LAO AND THE BRONX TZU
Robert K. Christenberry, Red Bank, N.J.

MAHA AND MR. ROGERS
Peter Eustance, Glen Head, N.Y.

BERT AND PATHOLOGICAL LAHR
Rev. Francis P. Gorman, N. Tarrytown, N.Y.

JERRY OR AND JOHANN SEBASTIAN BACH
Dinah Bourne, Glen Head, N.Y.

PHOTO OPPORTUN AND FRANK NITTI
John Blumenthal, Rye, N.Y.

ALICE AND AUTO DA FE
A. T. Hannett, Albuquerque, N.M.

INCH BY AND WILLIAM INGE
Victor Besso, N.Y.C.

A BELL FOR A AND LINDA DANO
Rita Wolfson, Spring Valley, N.Y.

JEAN AND THE NORTHERN SPOTTED AUEL
Jeremiah J. Reilly, Chicago, Ill.

JOHNNY WE HARDLY AND JEAN ANOUILH
Tom Louis, Dobbs Ferry, N.Y.

GUSTAV FLAU AND SMOKEY THE BEAR
Oliver Dixon, N.Y.C.

JOSHUA FIT THE BATTLE OF AND THÉODORE GÉRICAULT
John Carney, New Haven, Conn.

DANNY AND J. F. KAYE
Michael Gordon, Woodland Hills, Calif.

PRESUMED AND ISAK DINESEN
Bill Harriman, Mystic, Conn.

CONDÉ AND FEATHER YOUR NAST
John W. Felmet, Wintersville, Ohio

RICHARD AND REVERSE GERE
Richard Haber, Denver, Col.

TOM AND RATA DEWEY
Ron Green, Somers, N.Y.

CASSIUS AND ROMAN À CLEF
F. L. Remmers, Califon, N.J.

CHARLIE AND AFRO SHEEN
Andrew Gordon, West Hollywood, Calif.

GLORIA AND AIN'T MISS DE HAVEN
G. Blum, East Hampton, N.Y.

PATTI LU AND ALCA PONE
Louis B. Raffel, Chicago, Ill.

SITTING AND SHOOTING THE BULL
Adele Moloney, West Milford, N.J.

CARL AND MISS SAGAN
Ambarish Tassinare, Sarasota, Fla.

DONDER AND BARONESS BLIXEN
Tony Kono, N.Y.C.

DARTH AND HELLO MY NAME IS ARNOLD AND I'LL BE YOUR VADAR
E. Stallworth, Willow Grove, Pa.

WASHINGTON CHARLES AND GIMME DE PAUW
Saul Isler, Cleveland, Ohio

ERIC AND HAPPY HONECKER
Michael Goldman, Los Angeles, Calif.

I GOT PLENTY O' AND JAMES NAUGHTON
Marc Doyle, Berkeley, Calif.

I'M AN OLD AND GEORGE M. COHAN
Mark Wolfson, Spring Valley, N.Y.

PLANNED PARENT AND ROBIN HOOD
Mady J. Schuman, N.Y.C.

I'LL BE DOWN TO GET YOU IN A TAXI AND KAREN HORNEY
Linda Giordano, Florence, Ala.

CARDINAL AND WHOOPI CUSHING
Lesley DeTitta, Park Ridge, N.J.

I LOVE AND SUSAN LUCCI
Candy Zakrzewski, Kearny, N.J.

KUKLA FRAN AND DALI
William Marriott, Athens, Ga.

ERIK ESTRA AND BARNARD HUGHES IN DA
Phyllis Levine, Shaker Hts., Ohio

PERICLES AND THE NEW MINTY CRYSTALS
A. R. Danto, San Diego, Calif.
sp. ment.: Patsy Felmet,
Wintersville, Ohio

FRED ASTAIRE AND GINGIVITIS
Charles Almon, Brooklyn

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 735, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 1. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 1 issue. Out-of-town postmarks are given three days' grace.

Some of the most enlightening articles in a magazine never make it to the table of contents.

Open to the table of contents in any publication and you can find some insightful stories. You'll also find some missing. Because the advertising isn't there.

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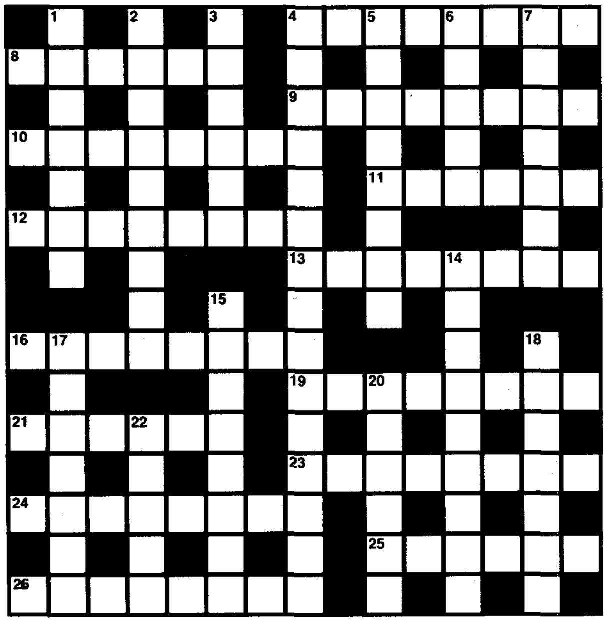
AMERICAN ADVERTISING FEDERATION

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 Have too many reservations concerning work. (8)
8 People a relation has relations with. (6)
9 The tastiest are caught and cooked without a sweet. (8)
10 Where young men are about to prepare for battle. (8)
11 Wind which is a little less than harsh. (6)
12 Places which are not profound a saint renders holy. (8)
13 Verse would be more hackneyed without me. (8)
16 Where a dreamer wanders. (8)
19 A wise man carries a vessel as means of refuse disposal. (8)
21 This is nothing more than a vote for a handsome one. (6)
23 Missing man who is despatched in a spell? (8)
24 Wrongly laid off without a penny for something to grow. (8)
25 American certainly about to be put back in darkness. (6)
26 Dances in which individuals embrace the opposite of those whom they love. (8)



DOWN

1 Display of universal anguish? (7)
2 Preserve mother and boy carried by horse. (9)
3 Copper does get made into currency. (6)
4 In the theatre where the players stop? (9, 6)
5 Extreme self-interest of an Arab in a backward era. (8)
6 Attempts to throw for the county. (5)
7 Old boy finds landscape filthy. (7)
14 Charms in stage appearances. (9)
15 Fondle two ducks in the light. (8)
17 Account for former girl-friend being superior to the unbeautiful. (7)
18 Fiery one gone astray over you and me. (7)
20 Ring in which there is fighting about a woman. (6)
22 Strikes up loud in large numbers. (5)

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'BAD REVIEWS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

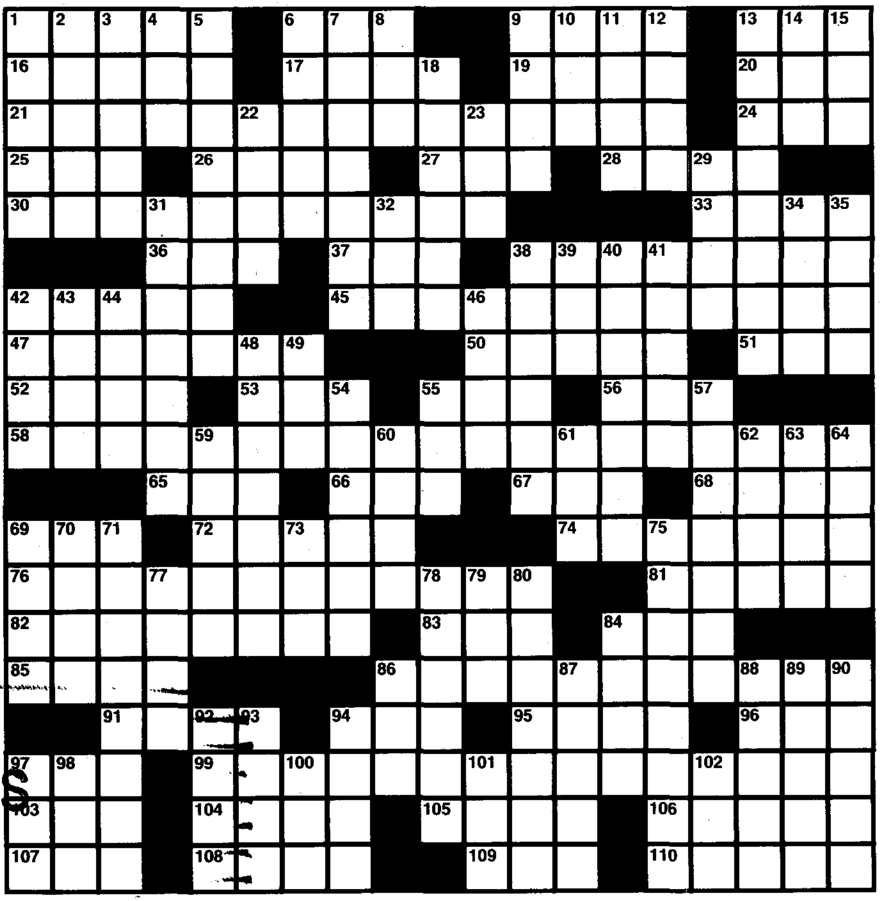
ACROSS

1 Do a double take
6 —— Lanka
9 Less than hot
13 Planetarium projection
16 Abdul's Almighty
17 Coop group
19 East of the Urals
20 "Little piggy"
21 Bad review of a portrayal of Lear, with 58-Across and 99-Across
24 Raises, as the ante
25 She never had a mother
26 Mineral often in powder form
27 Homophone for oar
28 Saint Laurent's mentor
30 Bad review of "The Skin of Our Teeth"
33 Has another birthday
36 Bedazzle
37 Boxing great
38 Most speedy
42 Home of Florida's Buccaneers
45 Bad review of "An American in Paris"
47 Like a Cyclops
50 Leading man
51 Not secondhand
52 Breslau's river
53 Lincoln Ctr. building
55 Olsen of "Hellzapoppin"
56 Capek's classic play
58 See 21-Across
65 "—— Rosenkavalier"
66 Macadamia, e.g.
67 Ingest
68 Othello was one
69 Timeworn
72 Newswoman Sawyer
74 Donny and Marie
76 Bad review of "The Sea Gull"
81 Make a dele
82 Blind alleys
83 Approved vitamin amt.
84 Afternoons: abbr.
85 Furniture wood
86 Bad review of a portrayal of Cyrano
91 Authentic
94 Egg —— young
95 Lisa of the Louvre
96 Rock-producer Brian
97 Write a quickie, with "down"
99 See 21-Across
103 Tomahawk
104 Fairy-tale meanie
105 Time long past
106 Kind of sanctum
107 Wand
108 Bobcat
109 Short authorizations
110 Foundation

1987 PBS

DOWN

1 Echoed the cheerleader
2 Ecole student
3 Word with stock or horn
4 Designer Klein, to friends
5 "They went ——!"
6 Bookcase unit
7 The soil around Tara
8 Bank acct. earning
9 Finnegan's fete
10 "Unaccustomed —— am . . ."
11 Marmalade ingredient
12 Yuletide trio
13 Caviar source
14 One of Sennett's finest
15 Sandburg's "The People, ——"
18 Act as usher
22 Bush's alma mater
23 Broken-speech syllables
29 Inauguration recital
31 Narrowed gradually
32 Neighbor of Ga.
34 Salinger girl
35 Goulash
38 Withdraw formally
39 Rainy
40 Philippine tribesmen
41 Hub of old Rome
42 Mechanic's need
43 "—— Love Her," McCartney song
44 Biblical earth-inheritors
46 Cabbage variety
48 Manicurists' boards
49 #3 on the phone dial
54 Edberg's game
55 Doggy-bag holding
57 Contrite feeling
59 Actress Lamarr, et al.
60 Mischa of the movies
61 —— Paulo, Brazil
62 Lady Chaplin
63 Silent greetings
64 Gaelic language
69 Grave news, for short
70 Connecticut town in an ailment name
71 Gone
73 Mayor before Ed
75 Madame, in colonial India
77 Use a kiln
78 Tending to sag
79 Altar promise
80 Indicative sign
84 Bridge: Fr.
86 Pea jacket
87 "The Highwayman" poet
88 Pants buy
89 "—— built a railroad . . ."
90 Dutch South Africans
92 GI truant
93 Sluggish
94 Tighten a muscle
97 Vaseline vessel
98 Losing tic-tac-toe line
100 Grecian item, in an ode
101 "Looby ——"
102 Former queen of Spain



Solutions to last week's puzzles appear on page 102.

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We just took home a Pulitzer Prize for the best local reporting in the country. And another one for the best international coverage. Whether we dig a story out of the twisted steel of a subway station to find heroism and humanity, or fire away from a war in the Middle East, we bring it home like a winner. We're proud to be the best daily paper in New York. After all, if you can make it here, well, you know.

New York Newsday

Newsday

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